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# The Curtis Institute of Music

Roberto Díaz, President

## Jimmy Brent Concert

Sunday, September 28, 2008, at 2 p.m.

Field Concert Hall



Preludio from Partita No. 3 in E major,     Johann Sebastian Bach  
BWV 1006     (1685–1750)

Caprice, Op. 1, No. 5     Nicolò Paganini  
(1782–1840)

Sonata in E major, Op. 27, No. 6     Eugène Ysaÿe  
(1858–1931)

Ray Chen, violin

Jeunes filles au jardin     Federico Mompou  
from *Scènes d'enfants*     (1893–1987)

Sonata in G major, K. 547     Domenico Scarlatti  
(1685–1757)

Étude No. 6     Franz Liszt  
from *Grandes études de Paganini*     (1811–86)

Michelle Naughton, piano

Sonata No. 1 in D major, Op. 12, No. 1    Ludwig van Beethoven  
Allegro con brio    (1770–1827)  
Tema con variazioni: Andante con moto  
Rondo: Allegro

Ray Chen, violin  
Michelle Naughton, piano

*Five day deodorant on the eighth day*    James R. Brent  
(1953–79)

*A waltz for Larry*    Brent

Thomas Lawton, piano  
Paul Kowert, double bass  
Gabe Globus-Hoenich, drumset



This afternoon's program will be performed without intermission.  
Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Ray Chen from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Paul Kowert from Madison, Wis., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Michelle Naughton from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Gabe Globus-Hoenich (Timpani and Percussion '08)

Thomas Lawton, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

## This Fall at Curtis

The 2008–09 Student Recital Series will begin on  
Monday, October 13 at 8 p.m. in Field Concert Hall.

Visit [www.curtis.edu](http://www.curtis.edu) or call the Recital Hotline, 215-893-5261,  
for the most up-to-date information.



## The Curtis Symphony Orchestra

Monday, October 20 at 8 p.m.

Verizon Hall at the Kimmel Center

Peter Oundjian, conductor

Teng Li, viola ('05)

Rimsky-Korsakov

*Capriccio espagnol*

Walton

*Viola Concerto*

Musorgsky/arr. Ravel

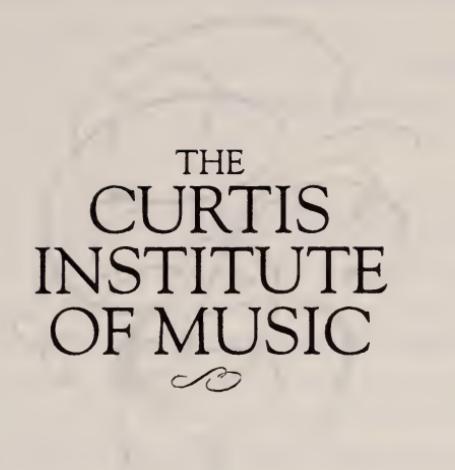
*Pictures from an Exhibition*

Subscriptions for three Curtis Symphony Orchestra concerts: \$15, \$30, \$50, \$76,  
\$103; available from [www.curtis.edu](http://www.curtis.edu) or 215-893-7902.

Single tickets: \$5, \$12, \$15, \$25, \$36; available at the Kimmel Center Box Office  
and from Ticket Philadelphia at 215-893-1999 or [www.ticketphiladelphia.org](http://www.ticketphiladelphia.org).

Season Premiere Gala: Preconcert dinner and premium  
concert tickets. Proceeds benefit the Student Assistant Fund.

Gala tickets: information available from the Curtis Development  
Office at 215-893-5279 or [development@curtis.edu](mailto:development@curtis.edu).



THE  
CURTIS  
INSTITUTE  
OF MUSIC  


Convocation

*celebrating Founder's Day and  
the 100th birthday of emeritus faculty  
Orlando Cole (Cello and Chamber Music '34)*

Field Concert Hall

Wednesday, October 1, 2008, at 2 p.m.

## Welcome

Roberto Díaz (Viola '84), President

## Mayoral Proclamation

Melanie Johnson, City Representative

## Video

Curtis Quartet with Mary Louise Curtis Bok in Maine

## Remarks

Eleanor Sokoloff (Piano '38), Faculty Member

## Remarks

Richard Brodhead, Associate Dean, Temple University's Boyer College of Music and Dance

## Musical Selection

Suite for Two Cellos and Piano

Gian Carlo Menotti ('33)

Introduction: Andante maestoso, ma con moto

(1911–2007)

Scherzo: Allegro

Arioso: Lento, rubato

Finale: Allegro

Yu-Wen Wang, cello

Ji-Young Lee, cello

Shih-Wei Huang, piano

## Remarks

Roberto Díaz, on behalf of Lynn Harrell (Cello '63)

## Remarks

Orlando Cole (Cello and Chamber Music '34)

## Orlando Cole

Orlando Cole was among the students who entered The Curtis Institute of Music on the day its doors first opened in 1924. Since then he has had a profound impact on music in the twentieth century both as the cellist of the Curtis String Quartet and as a teacher at Curtis for over fifty years. His former students can be found throughout the world in major orchestras, chamber ensembles, and on the recital stage.

He entered Curtis at the age of sixteen and studied with famed cellist Felix Salmond. He also majored in chamber music and graduated in 1934. As a member of the Curtis String Quartet, which formed during his student years, Mr. Cole toured extensively, traveling to New York, Boston, Chicago, and Washington, D.C., where the quartet performed for President and Mrs. Franklin Delano Roosevelt in 1934. One year later the Curtis String Quartet toured Europe, the first American-trained chamber group to do so, and recorded Samuel Barber's *Dover Beach* for string quartet and voice, with the composer as soloist.

In 1942, during a brief gap in his tenure at Curtis, Mr. Cole established the New School of Music with the members of the Curtis Quartet. He taught there for many years until it merged with Temple University in 1986. He rejoined the Curtis faculty in 1953. From then until 2005 he taught two generations of soloists and principal cellos in leading orchestras, including Owen Carman, David Cole, Lynn Harrell, Thomas Kraines, Daniel Lee, Ronald Leonard, Lorne Munroe, Marcy Rosen, and Metta Watts. Mr. Cole has held master classes all over the world and, in collaboration with his former student Lynn Harrell, produced two highly acclaimed videotapes entitled *Exploring the Bow-Arm*.

Mr. Cole received an honorary doctorate from Curtis in 1986, and the American String Teachers Association named him Teacher of the Year in 1990. In 2000 Curtis honored him with its first-ever Alumni Award. The highest honor the school confers on its alumni, the award is given in recognition of outstanding and long-term contributions to Curtis and the music world. He was named to the emeritus faculty in 2005. Orlando Cole celebrated his hundredth birthday on August 16.

**"Teaching for more than seventy-five years has given me cause to feel that my life has been well spent. If I were granted a second 'go-around,' I would want to continue sharing my love of music and the cello with students and audiences. No other choice could be better than doing it all over again."**

**—Orlando Cole, *Overtones* (Spring 2004)**

## History of Curtis

The Curtis Institute of Music opened officially on October 1, 1924, fulfilling the fondest dream of Mary Louise Curtis Bok. (Once construction work on the buildings was complete, on October 13, the doors opened for the first day of school.)

Mrs. Bok was the only child of Philadelphia-based Louise Knapp and Cyrus H. K. Curtis, whose Curtis Publishing Company produced two of the most popular magazines in America—*The Saturday Evening Post* and *The Ladies' Home Journal*. Mrs. Bok's work at the Settlement Music School in South Philadelphia with culturally and financially deprived children, many of whom were gifted enough for professional careers, convinced her of the need to organize a music conservatory with rigorous standards of teaching and performance to train the next generation of musical artists. With artistic guidance from conductor Leopold Stokowski and the renowned pianist Josef Hofmann, Mrs. Bok assembled a faculty that would attract the most promising students and developed a philosophy insuring that these exceptionally gifted young musicians would receive the kind of training to prepare them for careers as performing artists on the highest professional level.

Curtis's rare tuition-free policy was established in 1928 and to this day provides merit-based full-tuition scholarships for all Curtis students, undergraduate and graduate alike. Students continue to be accepted for study at Curtis solely on the basis of their artistic talent and promise.

In the school's early years, Leopold Stokowski predicted that Curtis "will become the most important musical institution of our country, perhaps of the world." That sentiment was echoed nearly seventy years later by cellist Mstislav Rostropovich when he said, "Curtis is unique, not only in the United States, but in the whole world."

# The Curtis Institute of Music

Roberto Díaz, President

## Annual Fellowship Luncheon Recital

Wednesday, October 8, 2008, at 11 a.m.

St. Mark's Church

### Concerto for Harp and Orchestra in B-flat major, Op. 4, No. 6

George Frideric Handel  
(1685–1759)

arranged for harp solo by Carlos Salzedo

Andante, allegro

Larghetto

Allegro moderato

Ko-Ni Choi, harp

### Sonata in E minor, Op. 27, No. 4

Eugène Ysaÿe  
(1858–1931)

Allemanda

Sarabande

Finale

Joel Link, violin

### Waltz in C-sharp minor, Op. 64, No. 2

Frédéric Chopin  
(1810–49)

### Ballade No. 1 in G minor, Op. 23

Chopin

Yekwon Sunwoo, piano

This morning's program will be performed without intermission.

Photographic and recording equipment may not be used in St. Mark's Church.

## Performers

Ko-Ni Choi, from Seoul, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2006. She holds the Marilyn Costello Memorial Fellowship.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005. He holds the Milka Violin Artist Fellowship.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005. He holds the Gerry and Marguerite Lenfest Fellowship.

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for the most up-to-date information.

**L'ALLIANCE FRANÇAISE DE PHILADELPHIE  
&  
THE FRENCH AMERICAN CULTURAL FOUNDATION**

In cooperation with **La Maison Française** in Washington, D.C.

**Present**

**PATRICK BISMUTH & LA TEMPESTA**

**PATRICK BISMUTH (BAROQUE VIOLIN)**

**CAROLINE DELUME (THEORBO)**

**HAGER HANANA (CELLO)**

**HÉLÈNE DUFOUR (HARPSICHORD)**



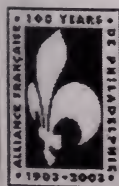
Saturday, October 11, 2008  
7:00 PM

**THE CURTIS INSTITUTE OF MUSIC**  
1726 Locust Street  
Philadelphia, PA

*With the generous support of*

**H.F. (Gerry) Lenfest**

*And*



FRENCH-AMERICAN CULTURAL  
FOUNDATION



## **PROGRAM**

Jean-Ferry REBEL

Chaconne, excerpt from the Suite in G

Arcangelo CORELLI

Sonata N.3 in C Major

Antoine FORQUERAY/Jean-Baptiste-Antoine FORQUERAY

La Leclair, La Mandoline, excerpts from the 2<sup>nd</sup> suite of viola works by Mr. Forqueray Senior, transcribed into works for harpsichord by Mr. Forqueray Junior (1747)

Jean-Marie LECLAIR

Sonata N.6 "Le Tombeau", from the 3<sup>rd</sup> Book of Sonatas for solo violin and basso continuo:

Grave, Allegro, Gavotta gracioso, Andante, Allegro

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Intermission

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Robert DE VISÉE

Les Sylvains, by Monsieur Couperin. Transcription by Robert de Visée of the work by François Couperin le Grand.

Jean-Baptiste BARRIÈRE

Sonata N.6, from the 2<sup>nd</sup> Book of Sonatas for cello and basso continuo:  
Adagio, Allegro, Larghetto, Giga Allegro

Jean-Marie LECLAIR

Sonata N.8, from the 4th Book of Sonatas:  
Andante ma non troppo, Allegro assai, Andante, Tempo di Ciaccona

## ABOUT LA TEMPESTA

Patrick Bismuth founded La Tempesta ("Intempestive Music") with expert and talented musicians to help discover music never heard before and to interpret masterpieces of the past with boldness and enthusiasm. As a chamber orchestra or solo ensemble, La Tempesta tours Europe with vocal and instrumental music of the 17th and 18th centuries, defining new standards in the renewal of repertoire, as well as initiating stimulating artistic ventures, such as performing a Bach Cantata "live" during a film based on the musical score, composing an opera on arctic Inuit legends, etc.

La Tempesta has performed in France and abroad (Europe, Canada, The Middle East). The ensemble released an array of recordings. The most recent, the 4th Book of Violin Sonatas by J.-M. Leclair (released in 2006), was praised by the critics: "Patrick Bismuth's violin playing is full of brightness, colors, and fantasy... As Patrick Bismuth and La Tempesta demonstrate, French violin is "great violin"...These twelve sonatas are alive with luminous freedom and lightness...We are here beyond virtuosity: its sheer omnipresence disappears behind a subtle and refined musicality." J. Szpirglas, *Le Monde de la Musique*, May 2006

## ABOUT PATRICK BISMUTH

The continuity and diversity of his personal history are reflected in Patrick Bismuth's art of the violin: improvisation, folk traditions, gypsy music are as much a part of his world and artistic life as western classical music, and particularly his specialty, the baroque violin. This rich tapestry of interests and experiences lends Bismuth's playing of the classical, romantic, and contemporary repertoires an unusual and arresting flair. Music critics praise his intensity, virtuosity and gripping stage presence as he turns each concert into a musical voyage of cathartic expression.

Patrick Bismuth has been teaching the baroque violin at the Paris National Superior Conservatory of Music and is now teaching at the Paris and Versailles National Region Conservatories.

He appeared with major ensembles all over the world: *La Grande Écurie et la Chambre du Roy*, *Les Arts Florissants*, *Il Seminario Musicale*, *Les Plaisirs de Saint-Germain*, etc. Patrick Bismuth also leads his ensemble La Tempesta and often plays with the organist Louis Thiry and with the singers James Bowman and Gérard Lesne. Patrick Bismuth is one of the founders of the Atlantis String Quartet playing on historical instruments, and composes for violin and other ensembles ("Unnuami", 2001, etc.).

## ABOUT THE COMPOSERS

### ROBERT DE VISÉE (1650-1725)

The origin of Robert de Visée is unknown. He was likely to have studied with Francesco Corbetta. About 1680, he became a chamber musician to Louis XIV, in which capacity he often performed at court. He is also mentioned (in 1709) as a singer in the Royal Chamber and in 1719 he was named "Guitar Master of the King". Rousseau reported that Robert de Visée also played the viol at court. He composed many suites of pieces for theorbo and baroque lute, as well as a collection of ensemble pieces.

### JEAN-FERRY REBEL (1666-1747)

Jean-Ferry Rebel was a student of the great composer Jean-Baptiste Lully. By 1699, Rebel had become first violinist of the *Académie royale de musique* and at the *Opéra*. Rebel traveled to Spain in 1700. Upon his return to France in 1705, he was given a place in the prestigious ensemble known as the *Vingt-quatre Violons du Roy*. Rebel served as court composer to Louis XIV and *maître de musique* at the *Académie*, and conducted the *Concert spirituel*.

Rebel was one of the first French musicians to compose sonatas in the Italian style. Many of his compositions are marked by striking originality that includes complex counter-rhythms and audacious harmonies that were not fully appreciated by listeners of his time. Some of Rebel's compositions are described as choreographed "*symphonies*".

## JEAN-MARIE LECLAIR (1697-1764)

Jean-Marie Leclair was a baroque violinist and composer. He is considered to have founded the French violin school. Leclair successfully drew upon all of Europe's national styles. Many suites, sonatas, and concertos survive along with his opera, while some vocal works, ballets, and other stage music were lost.

Leclair studied dance and violin in Turin. He had returned to Paris in 1723 where he played at the *Concert spirituel*, the main semi-public music series. His works included several sonatas for flute and basso continuo.

Named *ordinaire de la musique* by Louis XV in 1733, Leclair resigned in 1737 after a clash with Guidon over control of the *Musique du Roy*.

Leclair was then engaged by the Princess of Orange, a fine harpsichordist and former student of Händel and, from 1738 until 1743, he served three months annually at her court, working in The Hague as a private *maestro di cappella* for the remainder of the year. He returned to Paris in 1743. His only opera *Scylla et Glaucus* was first performed in 1746 and has been revived in modern times. From 1740 until his death, he served the Duke of Gramont.

In 1758, after the break-up of his second marriage, Leclair purchased a small house in a dangerous Parisian neighborhood, where he was found stabbed to death in 1764. Although the murder remains a mystery, there is a possibility that his ex-wife may have been behind it, her motive being financial gain, though the strongest suspicion rests on his nephew, Guillaume-François Vial.

## **ANTOINE FORQUERAY (1672-1745) & JEAN-BAPTISTE-ANTOINE FORQUERAY (1699-1782)**

Antoine Forqueray, born in Paris in 1672, was the first in a line of composers who included his brother Michel (1681-1757) and his sons Jean-Baptiste-Antoine (1699-1782) and Nicolas Gilles (1703-1761). In 1689, Antoine Forqueray was named *musicien ordinaire de La Chambre du Roy* of Louis XIV and played at court. Until 1710, he was accompanied by his wife on the harpsichord in his recitals. In 1730, he retired to Mantes-la-Jolie where he died in 1745.

## **JEAN-BAPTISTE BARRIÈRE (1707-1747)**

Jean-Baptiste Barrière was a French cellist and composer. His works are best known for their sensitivity and fine tonality, their emotional resonance and deep sonority. Several of his works are quite demanding in terms of technical performance, especially in terms of left and right hand coordination, and with complicated fingerings and frequent complex bowing techniques. Much subtlety is required to achieve virtuosity in the performance of several of his pieces, for while he assimilated elements of Italian style, there is also a rich French flavor in his musical discourse and its subtlety.

## **ARCANGELO CORELLI (1653-1713)**

Arcangelo Corelli was an Italian violinist and composer of baroque music. His contributions can be divided in three ways, as violinist, composer, and teacher. It was his skill on the new instrument known as the violin and his extensive and very popular concert tours throughout Europe which did most to give that instrument its prominent place in music.

**Patrons are requested to turn off pagers, cellular phones, and signal watches during the performance. The taking of photographs and the use of recording equipment are not allowed in this auditorium.**

# ALLIANCE FRANÇAISE DE PHILADELPHIE

## UPCOMING EVENTS

### **PATRICK BENSARD: TRICKS OF MEMORY: THE CAKE-WALK AND THE FIRST BLACK ARTISTS IN FRANCE.**

WEDNESDAY, NOVEMBER 5; 6:30PM AT THE ETHICAL SOCIETY,  
1906 RITTENHOUSE SQUARE.

\$10 FOR AF MEMBERS; NON-MEMBERS \$15

### **LOUIS BAYARD: THE BLACK TOWER**

LECTURE AND BOOK SIGNING WITH THE VIDOCQ SOCIETY  
TUESDAY, NOVEMBER 18 AT THE UNION LEAGUE, 140 S. BROAD ST.  
5:30PM COCKTAILS (CASH BAR); 6:00 PM LECTURE

\$10 FOR AF MEMBERS; NON-MEMBERS \$15

### **WINTER SESSION OF FRENCH CLASSES IN CENTER CITY: December 8 - February 21**

Registration December 4 & 5 (12:00-2:00pm and 4:00-6:00pm) and  
December 6 (12:00-3:00pm)

### **WINTER SESSION OF FRENCH CLASSES BRYN MAWR CAMPUS: January 12 – April 4.**

Registration January 8 (5:30 – 7:00pm) at English House

### **MONIQUE GIROUX: Charles Aznavour, éternel; conférence et diffusion d'extraits musicaux. In March**

*Please visit our website to purchase tickets or for any information :*

[www.alliancefrancaisephiladelphia.com](http://www.alliancefrancaisephiladelphia.com)

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### First Student Recital

Monday, October 13 at 8 p.m.

Field Concert Hall



### Cadenza for Solo Viola

Krzysztof Penderecki

(b. 1933)

Milena Pajaro-van de Stadt, viola

### *Capriccio per Siegfried Palm*

Penderecki

Yu-Wen Wang, cello

### String Trio

Penderecki

Allegro molto—

Vivace

Benjamin Beilman, violin

Vicki Powell, viola

Natalie Helm, cello

INTERMISSION

Sonata in G minor, RV 28

Antonio Vivaldi

(1678–1741)

Adagio

Vivace

Largo

Allegro

Adam M. Kiswardy, oboe

Sarah Rommel, cello

Hugh Sung, harpsichord

*The Lark Ascending*

Ralph Vaughan Williams

(1872–1958)

Elizabeth Fayette, violin

Jungeun Kim, piano

Sonata in G minor, Op. 19

Sergei Rachmaninoff

transcribed by Samuel Schlosser

(1873–1943)

Lento—Allegro moderato

Allegro scherzando

Andante

Allegro mosso

Samuel Schlosser, trombone

Hugh Sung, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Penderecki trio was prepared by Steven Tenenbom.

## Performers

Benjamin Beilman, from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Adam M. Kiswardy, from Valencia, Calif., is a student of Richard Woodhams and entered Curtis in 2007.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Vicki Powell, from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Samuel Schlosser, from Seattle, is a student of Nitzan Haroz and entered Curtis in 2007.

Yu-Wen Wang, from Kaohsiung City, Taiwan, is a student of Peter Wiley and entered Curtis in 2003.

Jungeun Kim, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Composer

Krzysztof Penderecki, born in Debica, Poland, celebrates his seventy-fifth birthday next month. The first half of this recital is the culmination of a visiting-artist residency by Penderecki, who held chamber music and composition master classes with Curtis students. His father, a lawyer and an enthusiastic violin player, brought him into contact with music very early, with violin and piano lessons. When Penderecki graduated from the Krakow State Academy of Music in 1958, he was appointed professor at the Musikhochschule. He later taught at the Essen Folkwang Hochschule, Krawkow Musikhochschule (rector), and Yale University.

As noted in the Curtis Symphony Orchestra's spring 2007 concert program for a performance of the Viola Concerto, "Penderecki made his first mark as a composer with his historic and dramatic work for string orchestra, *Threnody for the Victims of Hiroshima* (1960). Still in his twenties, the young composer altered the very vocabulary of notation, indicating musical events in the score with drawings and symbols. *Threnody* is a challenging piece to play and to hear, as it shrieks and wails with loud, unconventional, and extremely dissonant sonorities. Such experiments characterized Penderecki's music until the mid-1970s, when he shifted to a far more tonal style drawing on the lyricism and harmonic language of late nineteenth-century Romanticism."

On extended concert tours worldwide, Penderecki rapidly acquired an international reputation as a conductor as well as a composer. His body of works includes symphonies, small-scale orchestral compositions, solo concertos, chamber music works, and numerous vocal compositions and operas.

Among the numerous international awards, medals, and honorary degrees Penderecki has received are the Sibelius Gold Medal (1967), the Prix Arthur Honegger (1977), and the National Prize of Poland (1983). In 1998 he received the composition award of the Promotion Association of the European Industry and Trade, conferred at the Penderecki Festival in Krakow. In 2000 he received the Cannes Classical Award as living composer of the year. In 2006 he became a member of both the Three Star Order in Latvia and the Order of the White Eagle in Poland, the highest honors of these countries.

# The Curtis Institute of Music

Roberto Díaz, President

## A Private Recital—Business Forums International

Tuesday, October 14, 2008, at 8 a.m.

Field Concert Hall



Preludio from Partita No. 3 in E major,      Johann Sebastian Bach  
BWV 1006      (1685–1750)

Sarabande from Partita No. 2 in D minor,      J. S. Bach  
BWV 1004

Caprice, Op. 1, No. 5      Nicolò Paganini  
      (1782–1840)

Ray Chen, violin

Preludes, Op. 28, selections      Frédéric Chopin  
      (1810–49)

No. 15 in D-flat major: Sostenuto

No. 16 in B-flat minor: Presto con fuoco

No. 24 in D minor: Allegro appassionato

Haochen Zhang, piano

Allegro amabile      Johannes Brahms  
from Sonata No. 2 in A major, Op. 100      (1833–97)

Ray Chen, violin

Haochen Zhang, piano



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Sonata in G minor, RV 28

Antonio Vivaldi

Adagio

(1678–1741)

Vivace

Largo

Allegro

Adam M. Kiswardy, oboe

Sarah Rommel, cello

Hugh Sung, harpsichord

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Allegro scherzando

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Allegro mosso

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## Composer

Krzysztof Penderecki, born in Debica, Poland, celebrates his seventy-fifth birthday next month. The first half of this recital is the culmination of a visiting-artist residency by Penderecki, who held chamber music and composition master classes with Curtis students. His father, a lawyer and an enthusiastic violin player, brought him into contact with music very early, with violin and piano lessons. When Penderecki graduated from the Krakow State Academy of Music in 1958, he was appointed professor at the Musikhochschule. He later taught at the Essen Folkwang Hochschule, Krawkow Musikhochschule (rector), and Yale University.

As noted in the Curtis Symphony Orchestra's spring 2007 concert program for a performance of the Viola Concerto, "Penderecki made his first mark as a composer with his historic and dramatic work for string orchestra, *Threnody for the Victims of Hiroshima* (1960). Still in his twenties, the young composer altered the very vocabulary of notation, indicating musical events in the score with drawings and symbols. *Threnody* is a challenging piece to play and to hear, as it shrieks and wails with loud, unconventional, and extremely dissonant sonorities. Such experiments characterized Penderecki's music until the mid-1970s, when he shifted to a far more tonal style drawing on the lyricism and harmonic language of late nineteenth-century Romanticism."

On extended concert tours worldwide, Penderecki rapidly acquired an international reputation as a conductor as well as a composer. His body of works includes symphonies, small-scale orchestral compositions, solo concertos, chamber music works, and numerous vocal compositions and operas.

Among the numerous international awards, medals, and honorary degrees Penderecki has received are the Sibelius Gold Medal (1967), the Prix Arthur Honegger (1977), and the National Prize of Poland (1983). In 1998 he received the composition award of the Promotion Association of the European Industry and Trade, conferred at the Penderecki Festival in Krakow. In 2000 he received the Cannes Classical Award as living composer of the year. In 2006 he became a member of both the Three Star Order in Latvia and the Order of the White Eagle in Poland, the highest honors of these countries.

# The Curtis Institute of Music

Roberto Díaz, President

## A Private Recital—Business Forums International

Tuesday, October 14, 2008, at 8 a.m.

Field Concert Hall



Preludio from Partita No. 3 in E major,     Johann Sebastian Bach  
BWV 1006     (1685–1750)

Sarabande from Partita No. 2 in D minor,     J. S. Bach  
BWV 1004

Caprice, Op. 1, No. 5     Nicolò Paganini  
(1782–1840)

Ray Chen, violin

Preludes, Op. 28, selections     Frédéric Chopin  
No. 15 in D-flat major: Sostenuto     (1810–49)

No. 16 in B-flat minor: Presto con fuoco

No. 24 in D minor: Allegro appassionato

Haochen Zhang, piano

Allegro amabile     Johannes Brahms  
from Sonata No. 2 in A major, Op. 100     (1833–97)

Ray Chen, violin

Haochen Zhang, piano



This morning's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

## Performers

Ray Chen, from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005. He holds the Artio Global Management Annual Fellowship.

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005. He holds the Harold and Helene Schonberg Fellowship.



## This Fall at Curtis

### The Curtis Symphony Orchestra

Monday, October 20 at 8 p.m.

Verizon Hall at the Kimmel Center

Peter Oundjian, conductor

Teng Li, viola ('05)

Rimsky-Korsakov

*Capriccio espagnol*

Walton

*Viola Concerto*

Musorgsky/arr. Ravel

*Pictures from an Exhibition*

Subscriptions for three Curtis Symphony Orchestra concerts: \$15, \$30, \$50, \$76, \$103; available from [www.curtis.edu](http://www.curtis.edu) or 215-893-7902.

Single tickets: \$5, \$12, \$15, \$25, \$36; available at the Kimmel Center Box Office and from Ticket Philadelphia at 215-893-1999 or [www.ticketphiladelphia.org](http://www.ticketphiladelphia.org).

Season Premiere Gala: Preconcert dinner and premium concert tickets. Proceeds benefit the Student Assistant Fund.  
Gala tickets: information available from the Curtis Development Office at 215-893-5279 or [development@curtis.edu](mailto:development@curtis.edu).

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# The Curtis Institute of Music

Roberto Díaz, President

## A Private Recital—Business Forums International

Tuesday, October 14, 2008, at 8 a.m.

Field Concert Hall



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Haochen Zhang, piano

Allegro amabile     Johannes Brahms  
from Sonata No. 2 in A major, Op. 100     (1833–97)

Ray Chen, violin

Haochen Zhang, piano



This morning's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Second Student Recital

Wednesday, October 15 at 8 p.m.

Field Concert Hall



### Three Pieces for Clarinet Solo

Igor Stravinsky  
(1882–1971)

Yao Guang Zhai, clarinet

Suite No. 3 in C major for Violoncello, Johann Sebastian Bach  
BWV 1009 (1685–1750)

Prélude

Allemande

Courante

Sarabande

Bourrée I and II

Gigue

Hyo Bi Sim, viola

### *Tzigane, rhapsodie de concert*

Maurice Ravel  
(1875–1937)

Amalia Hall, violin  
Jungeun Kim, piano

INTERMISSION

*Solus*

Stanley Friedman

Introduction

(b. 1951)

Furtively

Scherzando and Waltz

Fanfare

Christopher Stingle, trumpet

**Concerto in A minor, Op. 82**

Alexander Glazunov

Moderato

(1865–1936)

Andante

Allegro

Maia Cabeza, violin

Jungeun Kim, piano



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Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Hyo Bi Sim, from Seoul, is a student of Roberto Díaz and entered Curtis in 2005.

Christopher Stingle, from Media, Pa., is a student of David Bilger and entered Curtis in 2006.

Yao Guang Zhai, from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## **Next Student Recital**

Friday, October 17 at 8 p.m.

Field Concert Hall

- |          |   |
|----------|---|
| Chopin   | <b>Twelve Études, Op. 10</b><br>Yen Yu Chen, piano  |
| Dvořák   | <b>Concerto in A minor, Op. 53</b><br>Zoë Martin-Doike, violin<br>Jungeun Kim, piano  |
| Mozart   | <b>Quartet No. 21 in D major, K. 575</b><br>Dayna Kristie Anderson, violin<br>Elizabeth Fayette, violin<br>Hyo Bi Sim, viola<br>Ji-Young Lee, cello |
| Schumann | <b>Fantasiestücke, Op. 73</b><br>Sarah Rommel, cello<br>Hugh Sung, piano ('90)  |

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

### Third Student Recital

Friday, October 17 at 8 p.m.

Field Concert Hall

#### Fantasiestücke, Op. 73

Zart und mit Ausdruck

Lebhaft, leicht

Rasch und mit Feuer

Robert Schumann

(1810–56)

Sarah Rommel, cello

Hugh Sung, piano

#### Études, Op. 10

No. 1 in C major: Allegro

No. 2 in A minor: Allegro

No. 3 in E major: Lento ma non troppo

No. 4 in C-sharp minor: Presto

No. 5 in G-flat major: Vivace

No. 6 in E-flat minor: Andante

No. 7 in C major: Vivace

No. 8 in F major: Allegro

No. 9 in F minor: Allegro molto agitato

No. 10 in A-flat major: Vivace assai

No. 11 in E-flat major: Allegretto

No. 12 in C minor: Allegro con fuoco

Yen Yu Chen, piano

Frédéric Chopin

(1810–49)

## INTERMISSION

## Concerto in A minor, Op. 53

Antonín Dvořák

Allegro ma non troppo

(1841-1904)

Adagio ma non troppo

Finale: Allegro giocoso, ma non troppo

Zoë Martin-Doike, violin

Jungeun Kim, piano

Quartet No. 21 in D major, K. 575

# Wolfgang Amadeus Mozart

Allegretto

(1756-91)

Andante

Menuetto: Allegretto

Allegretto

Dayna Kristie Anderson, violin

Elizabeth Fayette, violin

Hyo Bi Sim, viola

Ji-Young Lee, cello

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## Coach

The Mozart quartet was prepared by Steven Tenenbom.

## Performers

Dayna Kristie Anderson, from Arlington Heights, Ill., is a student of Yumi Ninomiya Scott and entered Curtis in 2005.

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Ji-Young Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Zoë Martin-Doike, from Bloomington, Ind., is a student of Pamela Frank and entered Curtis in 2008.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Hyo Bi Sim, from Seoul, is a student of Roberto Díaz and entered Curtis in 2005.

Jungeun Kim, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

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The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## The Curtis Symphony Orchestra

Monday, October 20 at 8 p.m.

Verizon Hall at the Kimmel Center

Peter Oundjian, conductor

Teng Li, viola ('05)

Rimsky-Korsakov

*Capriccio espagnol*

Walton

*Viola Concerto*

Musorgsky/arr. Ravel

*Pictures from an Exhibition*

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## Next Student Recital

Wednesday, October 22 at 8 p.m.

Field Concert Hall

Program includes works for solo strings by Corigliano and Hindemith. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

### Fourth Student Recital

Wednesday, October 22 at 8 p.m.

Field Concert Hall

#### Sonata, Op. 25, No. 1

Breit

Sehr frisch und straff

Sehr langsam

Rasendes Zeitmaß: Wild

Langsam, mit viel Ausdruck

Hyo Bi Sim, viola

Paul Hindemith

(1895–1963)

#### Chaconne

from *The Red Violin*

Nikki Chooi, violin

Hugh Sung, piano

John Corigliano

(b. 1938)

INTERMISSION

Sonata in G minor, D. 408

Franz Schubert

Allegro giusto

(1797–1828)

Andante

Menuetto

Allegro moderato

Malwina Sosnowski, violin

Jungeun Kim, piano

*Création pour le Concours Long-  
Thibaud 2008*

Florin Niculescu  
(b. 1967)

Malwina Sosnowski, violin

Fantaisie brillante on Themes from  
Gounod's *Faust*, Op. 20

Henryk Wieniawski  
(1835–80)

Malwina Sosnowski, violin

Jungeun Kim, piano

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## Performers

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Hyo Bi Sim, from Seoul, is a student of Roberto Díaz and entered Curtis in 2005.

Malwina Sosnowski, from Basel, Switzerland, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Jungeun Kim, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

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The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## **Next Student Recital**

Friday, October 24 at 8 p.m.

Field Concert Hall

- |            |   |
|------------|---|
| Chopin     | <b>Mazurkas, Op. 59</b><br><b>Polonaise in C minor, Op. 40, No. 2</b><br><b>Selections from Nocturnes, Op. 9</b><br>Yen Yu Chen, piano  |
| Rota       | <b>Concerto for Trombone and Orchestra</b><br>Samuel Schlosser, trombone<br>Hugh Sung, piano ('90)  |
| Salzedo    | <b>Pièce concertante, Op. 27</b><br>Samuel Schlosser, trombone<br>Hugh Sung, piano ('90)  |
| Stravinsky | <b><i>L'Histoire du soldat</i></b><br>Timothy Ressler, narrator ('05)<br>Yao Guang Zhai, clarinet<br>William Short, bassoon<br>Christopher Stingle, trumpet<br>Ryan Seay, trombone<br>Benjamin Folk, percussion<br>Josef Špaček, violin<br>Derek Zadinsky, double bass<br>Kuok-man Lio, conductor |

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series

### Fifth Student Recital

Friday, October 24 at 8 p.m.

Field Concert Hall

#### Concerto for Trombone and Orchestra

Allegro giusto

Lento, ben ritmato—Andante calmo

Allegro moderato

Nino Rota ('32)

(1911–79)

#### Pièce concertante, Op. 27

Carlos Salzedo

(1885–1961)

Samuel Schlosser, trombone

Hugh Sung, piano

#### Nocturnes, Op. 9, selections

Frédéric Chopin

No. 1 in B-flat minor: Larghetto

(1810–49)

No. 2 in E-flat major: Andante

#### Mazurkas, Op. 59

Chopin

No. 1 in A minor: Moderato

No. 2 in A-flat major: Allegretto

No. 3 in F-sharp minor: Vivace

#### Polonaise in C minor, Op. 40, No. 2

Chopin

Yen Yu Chen, piano

INTERMISSION

*L'Histoire du soldat*

Igor Stravinsky  
(1882–1971)

The Soldier's March

Music to Scene I

Music to Scene II

Music to Scene III

The Soldier's March

The Royal March

The Little Concert

Tango—Waltz—Ragtime

The Devil's Dance

The Little Choral—The Devil's Song

Grand Choral

Triumphal March of the Devil

Timothy Ressler, narrator

Yao Guang Zhai, clarinet

William Short, bassoon

Christopher Stingle, trumpet

Ryan Seay, trombone

Benjamin Folk, percussion

Josef Špaček, violin

Derek Zadinsky, double bass

Kuok-man Lio, conductor



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## Performers

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Benjamin Folk, from Leland, Miss., is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2006.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Samuel Schlosser, from Seattle, is a student of Nitzan Haroz and entered Curtis in 2007.

Ryan Seay, from Denver, is a student of Nitzan Haroz and entered Curtis in 2007.

William Short, from Round Rock, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2006.

Josef Špaček, from Prague, is a student of Ida Kavafian and entered Curtis in 2004.

Christopher Stingle, from Media, Pa., is a student of David Bilger and entered Curtis in 2006.

Derek Zadinsky, from Seattle, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2006.

Yao Guang Zhai, from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

Timothy Ressler (Double Bass '05), orchestra manager

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

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The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Curtis Performances

Saturday, October 25 at 8 p.m., Longwood Gardens  
Curtis at Longwood Gardens presents *The Soldier's Tale*

Stravinsky      *Suite italienne* for Violin and Piano  
Three Pieces for Clarinet Solo  
Divertimento for Violin and Piano  
*L'Histoire du soldat*

Preconcert event: 5:30 p.m. tapas in the East Plaza of the conservatory, followed by a stroll through the conservatory to see hand-blown glass pumpkins and gourds crafted for Longwood.

Tickets: \$39, includes gardens admission; \$34, Garden Passholder.

Tapas table: \$30; \$27, Garden Passholder; available at the Kimmel Center Box Office and from Ticket Philadelphia at 215-893-1999 or [www.ticketphiladelphia.org](http://www.ticketphiladelphia.org).

Sunday, October 26 at 3 p.m., Field Concert Hall  
A Tribute to Jerome Ashby (1956–2007)

Reminiscences and performances by former colleagues and students of the late Jerome Ashby, Curtis faculty member and New York Philharmonic associate principal horn.

### Next Student Recital

Monday, October 27 at 8 p.m.  
Field Concert Hall

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## A Tribute to Jerome Ashby (1956–2007)

Sunday, October 26, 2008, at 3 p.m.

Field Concert Hall



### Welcome

Roberto Díaz (Viola '84), President

### *A Path To Light*

Ke-Chia Chen  
(b. 1979)

Curtis Horn Studio:

James Alexander

Rebekah Daley

Katherine Jordan

Corey Klein

Adedeji Bailes Ogunfolu

Courtney Prizrenac

Kuok-man Lio, conductor

### Remarks

Jennifer Montone, on behalf of William Kuyper, former assistant principal horn, New York Philharmonic; Dr. Peter Lutzker; and Julie Landsman, principal horn, Metropolitan Opera Orchestra

### *Andante in D-flat major*

Anton Bruckner  
(1824–96)

arranged by Michael Höltzel

Members of the Philadelphia Orchestra Horn Section:

Jennifer Montone

Shelley Showers

Jeffry Kirschen

Angela Cordell

Remarks

Michael Atkinson, Marshall Sealy, and Patrick Milando

“La golondrina” (“The Swallow”)

arranged by Patrick Milando

Narciso Serradel

(1843–1910)

Patrick Milando

Marshall Sealy

Michael Atkinson

Stewart Rose

Angela Cordell

Jennifer Montone

Chorale

from Prelude to *Hänsel und Gretel*

arranged by Jeffry Kirschen

Engelbert Humperdinck

(1854–1921)

Fugue

from Prelude, Fugue, and Allegro

in E-flat major for Lute, BWV 998

transcribed by Asher Treat

Johann Sebastian Bach

(1685–1750)

“Hab’ mir’s gelobt”

from *Der Rosenkavalier*

arranged by Mort Shafer

Richard Strauss

(1864–1949)

Students, friends, and colleagues of Mr. Ashby

Jeffry Kirschen, conductor

This afternoon's program will be performed without intermission.

Please join the performers at a postconcert reception in the Bok Room.

Photographic and recording equipment may not be used in Field Concert Hall.

## **Jerome Ashby**

Mr. Ashby joined the New York Philharmonic as associate principal horn in 1979 and in 1982 made his New York Philharmonic solo debut. A native of Charleston, S.C., but raised in the North, Mr. Ashby attended the Performing Arts High School in New York City. He subsequently attended the Juilliard School, where he was a student of James Chambers, former New York Philharmonic principal horn. An active recitalist and chamber musician, Mr. Ashby performed regularly with the New York Philharmonic Ensembles and has appeared with the Chamber Music Society of Lincoln Center, as well as at various music festivals around the world. A faculty member at the Juilliard School, Manhattan School of Music, and Aspen Music Festival School, Mr. Ashby was a member of the faculty of The Curtis Institute of Music from 2000 until his death in 2007.

## **Guest Artists**

Michael Atkinson is a New York City freelance musician and a former student of Jerome Ashby at the Juilliard School.

Angela Cordell is fourth horn of the Philadelphia Orchestra.

Jeffrey Kirschen ('77) is third horn of the Philadelphia Orchestra.

Patrick Milando is a New York City freelance musician and a regular substitute with the New York Philharmonic.

Jennifer Montone is principal horn of the Philadelphia Orchestra and a member of the Curtis faculty.

Stewart Rose is principal horn of the New York City Opera Orchestra.

Marshall Sealy is a Philadelphia freelance musician and horn soloist.

Shelley Showers ('85) is assistant principal/utility horn of the Philadelphia Orchestra.

### Curtis Performers and Composer

James Alexander, from West Chester, Pa., is a student of Jennifer Montone and entered Curtis in 2008.

Ke-Chia Chen, from Taiwan, is a student of Richard Danielpour and entered Curtis in 2006.

Rebekah Daley, from Cleveland, is a student of Jennifer Montone and entered Curtis in 2006.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Corey Klein, from Agoura Hills, Calif., is a student of Jennifer Montone and entered Curtis in 2006.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Courtney Prizrenac, from Burlington, Ontario, is a student of Jennifer Montone and entered Curtis in 2006.



### Curtis Students of Jerome Ashby

Jacquelyn Adams ('03)

Brian Anderson ('03)

Yousef Assi ('07)

David Cooper ('04)

Rebekah Daley

Michal Emanovsky ('02)

Christine Geiger ('05)

Alexander George ('04)

Cara Kizer ('07)

Corey Klein

Adam Krauthamer ('03)

Alma Liebrecht ('06)

Clark Matthews ('06)

Todor Popstoyanov ('07)

Courtney Prizrenac

Ryan Stewart ('08)

Anneka Zuehlke ('02)

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Sixth Student Recital

Monday, October 27 at 8 p.m.

Field Concert Hall



#### Sonata in A major

Allegretto ben moderato

Allegro

Recitativo—Fantasia

Allegretto poco mosso

Malwina Sosnowski, violin

Hugh Sung, piano

César Franck

(1822–90)

#### Viola Concerto

Andante comodo—con spirito

Vivo, con molto preciso

Allegro moderato

Alexander Michael Petersen, viola

Elena Jivaeva, piano

William Walton

(1902–83)



This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Alexander Michael Petersen, from Northbridge, Mass., is a student of Joseph de Pasquale and entered Curtis in 2005.

Malwina Sosnowski, from Basel, Switzerland, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Elena Jivaeva, staff

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

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The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **Next Student Recital**

Wednesday, October 29 at 8 p.m.

Field Concert Hall

Brahms                **Sonata No. 1 in C major, Op. 1**  
Ran Jia, piano

Pärt                    ***Spiegel im Spiegel* für Violoncello und Klavier**  
Samuel Schlosser, trombone  
Hugh Sung, piano ('90)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

## **This Fall at Curtis**

### **PECO Family Concert Series—Introduction to the Voice**

Sunday, November 9 at 2 p.m. and 4 p.m.

Field Concert Hall

Tickets: \$5 for adults, free for children twelve and under; available from the Curtis Ticket Office, 215-893-7902, or [www.curtis.edu](http://www.curtis.edu)

## **The Curtis Opera Theatre**

*Don Giovanni* by Wolfgang Amadeus Mozart

November 20, 21, and 22 at 7:30 p.m.

November 23 at 2:30 p.m.

Prince Music Theater

Ari Peltó, conductor

Ned Canty, stage director

Fully staged production with the Curtis Symphony Orchestra,  
sung in the original Italian with English supertitles.

Subscriptions for Curtis Opera Theatre productions: three operas for \$75,  
four operas for \$90; available from [www.curtis.edu](http://www.curtis.edu) or 215-893-7902.

Single tickets: \$33; available at the Prince Music Theater Box Office or through  
UpStages at 215-569-9700.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Seventh Student Recital

Wednesday, October 29 at 8 p.m.

Field Concert Hall

#### Sonata in G major, K. 301

Wolfgang Amadeus Mozart

Allegro con spirito

(1756–91)

Allegro

Benjamin Beilman, violin

Jungeun Kim, piano

#### *Spiegel im Spiegel* für Violoncello und Klavier

Arvo Pärt

(b. 1935)

Samuel Schlosser, trombone

Hugh Sung, piano

#### Sonata in G major, Op. 27, No. 5

Eugène Ysaÿe

L'Aurore

(1858–1931)

Danse rustique

Malwina Sosnowski, violin

Sonata No. 1 in C major, Op. 1

Johannes Brahms

Allegro

(1833–97)

Andante

Scherzo: Allegro molto e con fuoco

Finale: Allegro con fuoco

Ran Jia, piano

Tonight's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Benjamin Beilman, from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Ran Jia, from Shanghai, is a student of Gary Graffman and entered Curtis in 2004.

Samuel Schlosser, from Seattle, is a student of Nitzan Haroz and entered Curtis in 2007.

Malwina Sosnowski, from Basel, Switzerland, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Jungeun Kim, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## **Next Student Recital**

Friday, October 31 at 8 p.m.

Field Concert Hall

- |             |   |
|-------------|---|
| J. S. Bach  | <b>Selections from Suite in C minor for Lute,<br/>BWV 997, transcribed by Cristiana Passerini</b>   |
| Damase      | <b>Thème et Variations</b><br>Coline-Marie Orliac, harp   |
| Finzi       | <b>Interlude, Op. 21</b><br>Korey Marshall, oboe<br>Yiying Julia Li, violin<br>Rebecca Anderson, violin<br>Marina Thibeault, viola<br>Sarah Rommel, cello |
| Mendelssohn | <b>Quartet No. 2 in A minor, Op. 13</b><br>Joel Link, violin<br>Ray Chen, violin<br>Milena Pajaro-van de Stadt, viola<br>Camden Shaw, cello               |
| Tchaikovsky | <b><i>Variations on a Rococo Theme, Op. 33</i></b><br>Ji-Young Lee, cello<br>Jungeun Kim, piano   |
| Ysaÿe       | <b>Sonata in G major, Op. 27, No. 5</b><br>Susan Jang, violin   |

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### **Eighth Student Recital**

Friday, October 31 at 8 p.m.

Field Concert Hall



**Suite in C minor for Lute,**

**BWV 997, selections**

transcribed by Cristiana Passerini

Prelude

Sarabande

Gigue

Double

Johann Sebastian Bach

(1685–1750)

**Thème et Variations**

Jean-Michel Damase

(b. 1928)

Coline-Marie Orliac, harp

**Sonata in G major, Op. 27, No. 5**

Eugène Ysaÿe

L'Aurore

(1858–1931)

Danse rustique

Susan Jang, violin

***Variations on a Rococo Theme, Op. 33***

Peter Ilich Tchaikovsky

(1840–93)

Ji-Young Lee, cello

Jungeun Kim, piano

INTERMISSION

Interlude, Op. 21

Gerald Finzi  
(1901–56)

Korey Marshall, oboe  
Yiying Julia Li, violin  
Rebecca Anderson, violin  
Marina Thibeault, viola  
Sarah Rommel, cello

Quartet No. 2 in A minor, Op. 13

Felix Mendelssohn  
(1809–47)

Adagio—Allegro vivace

Adagio non lento

Intermezzo: Allegretto con moto

Presto—Adagio non lento

Joel Link, violin  
Ray Chen, violin  
Milena Pajaro-van de Stadt, viola  
Camden Shaw, cello

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Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Finzi quintet was prepared by Richard Woodhams.

The Mendelssohn quartet was prepared by Shmuel Ashkenasi.

Performers

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Ray Chen, from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Susan Jang, from Wauconda, Ill., is a student of Pamela Frank and entered Curtis in 2007.

Ji-Young Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Yiying Julia Li, from Houston, is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Korey Marshall, from Stone Mountain, Ga., is a student of Richard Woodhams and entered Curtis in 2007.

Coline-Marie Orliac, from Antibes, France, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2006.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Camden Shaw, from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Marina Thibeault, from Québec City, is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Monday, November 3 at 8 p.m.

Field Concert Hall

J. S. Bach      *Selections from Die Kunst der Fuge, BWV 1080*  
Mendelssohn   *17 Variations sérieuses, Op. 54*  
Christina Naughton, piano

Brahms      *Selections from Hungarian Dances*  
Lutosławski   *Variations on a Theme by Paganini*  
Mozart      *Sonata in C major, K. 521*  
Christina Naughton, piano  
Michelle Naughton, piano

Bruch      *Scottish Fantasy, Op. 46*  
Elizabeth Fayette, violin  
Jungeun Kim, piano

Rachmaninoff   *Variations on a Theme of Corelli, Op. 42*  
Michelle Naughton, piano

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

### Ninth Student Recital

Monday, November 3 at 8 p.m.

Field Concert Hall

*Die Kunst der Fuge*, BWV 1080

Contrapunctus IV

Contrapunctus IX

Johann Sebastian Bach

(1685–1750)

*Variations sérieuses*, Op. 54

Felix Mendelssohn

(1809–47)

Christina Naughton, piano

*Variations on a Theme of Corelli*, Op. 42

Sergei Rachmaninoff

(1873–1943)

Michelle Naughton, piano

*Scottish Fantasy*, Op. 46

Max Bruch

Introduction: Grave—Adagio cantabile

(1838–1920)

Allegro—Adagio

Andante sostenuto

Finale: Allegro guerriero

Elizabeth Fayette, violin

Jungeun Kim, piano

INTERMISSION

Sonata in C major, K. 521

Allegro

Andante

Allegretto

Wolfgang Amadeus Mozart

(1756–91)

Hungarian Dances

No. 7 in A major

No. 1 in G minor

Johannes Brahms

(1833–97)

*Variations on a Theme by Paganini*

Witold Lutosławski

(1913–94)

Christina Naughton, piano

Michelle Naughton, piano

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Recitals are professionally recorded for educational use and possible broadcast.

## **Coach**

The Mozart sonata, Brahms dances, and Lutosławski duet were prepared by Robert McDonald.

## **Performers**

Elizabeth Fayette, from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Christina Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Michelle Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Wednesday, November 5 at 8 p.m.

Field Concert Hall

- |            |   |
|------------|---|
| Beethoven  | <b>Concerto in D Major, Op. 61</b><br>Yiying Julia Li, violin<br>Jungeun Kim, piano                       |
| Corigliano | <b><i>The Red Violin Caprices</i></b><br>Elizabeth Fayette, violin  |
| Muczynski  | <b>Sonata for Flute and Piano, Op. 14</b><br>Masha Popova, flute<br>Oxana Harlamova, piano (guest artist) |
| Reger      | <b>Suite in G minor, Op. 131d, No. 1</b><br>Milena Pajaro-van de Stadt, viola                             |

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Tenth Student Recital

Wednesday, November 5 at 8 p.m.

Field Concert Hall

#### *The Red Violin Caprices*

John Corigliano

Theme

(b. 1938)

Variation I: Presto

Variation II: Con bravura

Variation III: Adagio, languid

Variation IV: Slowly con rubato

Variation V: Presto, pesante

Elizabeth Fayette, violin

#### Suite in G minor, Op. 131d, No. 1

Max Reger

Molto sostenuto

(1873–1916)

Vivace

Andante sostenuto

Molto vivace

Milena Pajaro-van de Stadt, viola

Sonata for Flute and Piano, Op. 14

Robert Muczynski

Allegro deciso

(b. 1929)

Scherzo: Vivace

Andante

Allegro con moto

Masha Popova, flute

Oxana Harlamova, piano

INTERMISSION

Concerto in D major, Op. 61

Ludwig van Beethoven

Allegro ma non troppo

(1770–1827)

Larghetto

Rondo: Allegro

Yiyang Julia Li, violin

Jungeun Kim, piano



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## Performers

Elizabeth Fayette, from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Yiying Julia Li, from Houston, is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Masha Popova, from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Oxana Harlamova, guest artist

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Friday, November 7 at 8 p.m.

20/21: The Curtis Contemporary Music Ensemble

"A Celebration of French Modernism: Messiaen at 100  
and Varèse at 125"

Field Concert Hall

Duparc	<b>Selected Songs</b> Dominic Armstrong, tenor Mikael Eliassen, piano
Messiaen	<b>"Dieu parmi nous" from <i>La Nativité du Seigneur</i></b> Nathan Laube, organ
Messiaen	<b>"O sacrum convivium!"</b> The Curtis Chamber Chorus Matthew Glandorf, conductor ('91)
Messiaen Varèse	<b><i>Oiseaux exotiques</i></b> <b><i>Octandre</i></b> 20/21: The Curtis Contemporary Music Ensemble Sarah Hatsuko Hicks, conductor ('99)
Ott	<b><i>Une rose dans les ténèbres</i></b> Yao Guang Zhai, clarinet Alexander Michael Petersen, viola Natalie Helm, cello
Varèse	<b><i>Density 21.5</i></b> Maron Khoury, flute

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# THE CURTIS INSTITUTE PERCUSSION ENSEMBLE



with Pallavi Mahidara, piano,  
and members of the University of Texas Austin  
Wind Ensemble,  
Dr. Jerry Junkin, conductor

Percussive Arts Society International Convention  
Austin, Texas

College Showcase Concert  
Thursday, November 6, 2008

*Spectacle*

arr. Christopher Deviney

Béla Fleck and Chick Corea

(b. 1958 / b. 1941)

Michael Sparhuber, percussion

Nicholas Murry, percussion

Yi Fei Fu, percussion

*Threads*

Paul Lansky

(b. 1944)

Prelude

Recitative

Chorus

Aria

Recitative

Chorus

Aria

Recitative

Chorus

Choral Prelude

James Deitz, percussion

Benjamin Folk, percussion

Mari Yoshinaga, percussion

Gabe Globus-Hoenich, percussion

*Oiseaux exotiques (Exotic Birds)*

Olivier Messiaen

(1908–92)

Pallavi Mahidara, piano

The University of Texas Austin Wind Ensemble

The Curtis Institute of Music Percussion Ensemble

Dr. Jerry Junkin, conductor



THE CURTIS INSTITUTE PERCUSSION ENSEMBLE  
with Pallavi Mahidara, piano, and members of the University of Texas Austin  
Wind Ensemble, Dr. Jerry Junkin, conductor

Percussive Arts Society International Convention, Austin, Texas  
College Showcase Concert  
Thursday, November 6, 2008

PROGRAM NOTES

Originally performed by virtuosos Chick Corea (piano) and Béla Fleck (banjo) on their 2007 Grammy-nominated recording *The Enchantment*, *Spectacle* combines Fleck's country-plucking technique with Corea's dramatic stride-influenced style in this mallet trio arrangement by Christopher Deviney.  
—Christopher Deviney

*Threads*, written for Sō Percussion in 2005, is a half-hour long “cantata” for percussion quartet in ten short movements. There are three “threads” that are interwoven in the piece: *Arias* and *Preludes* that focus on the metallic pitched sounds of vibraphones, glockenspiel, and pipes; *Choruses*, in which drumming predominates; and *Recitatives*, made largely from Cage-like noise instruments, bottles, flower pots, crotales, etc. The aims of the different threads are to highlight the wide range of qualities that percussion instruments are capable of, from lyrical and tender to forceful and aggressive, and weave them into one continuous texture. The movements are performed without interruption.  
—Paul Lansky

*Oiseaux exotiques* (*Exotic Birds*), with its most evocative title, is said to contain citations of forty birdsongs or calls. The single continuous movement for piano and small orchestra may be regarded as a sort of avian fantasy, but it is, more to the point, a *sound* fantasy—an exploration of timbres and rhythms merely suggested to the composer by his fascination with ornithology.

Like an aviary where you hear and see an international symphony of birdsong, *Oiseaux exotiques* blends sound and sight into one revelatory experience. This all-embracing exoticism is reflected in each percussion part's rhythmic structure, based on Greek poetry patterns and Hindu talas. The xylophone and glockenspiel (and, of course, the piano) are “birds” whose ancient rhythmic habitats are assigned to the temple clocks, snare drum, wood block, and gongs.  
—Cormac Cannon and Don Liuzzi



## The Curtis Institute Percussion Ensemble

Christopher Deviney, *director*

James Deitz

Benjamin Folk

William W. Bernheim Fellowship

Yi Fei Fu

Gabe Globus-Hoenich

Nicholas Murry

Michael Sparhuber

Abigail Rebecca Zubrow Cohen

Memorial Fellowship

Mari Yoshinaga

Graham and Joanne Berwind

Annual Fellowship

Pianist Pallavi Mahidhara studies with Ignat Solzhenitsyn at The Curtis Institute of Music, which she entered in 2005.

## Members of the University of Texas Austin Wind Ensemble

Dr. Jerry Junkin, *conductor*

### FLUTE

April Hulseay Jirovec, *piccolo*

Amy Casper

### OBOE

Jessica Warner

### CLARINET

Sarunas Jansauskas, *E-flat clarinet*

Michael Bartnik

Juan Gallegos

Tim Fitzgerald, *bass clarinet*

### BASSOON

Nathan Koch

### HORN

Monica Martinez

Miguel Cabrera

### TRUMPET

Kyle Koronka



## Special thanks

To The Curtis Institute of Music, President Roberto Díaz, and Dean Robert Fitzpatrick for supporting the students' PASIC debut.

## Sponsors



## The Curtis Institute of Music Timpani and Percussion Faculty

Christopher Deviney

Don Liuzzi

Robert Van Sice

Rolando Morales-Matos, *adjunct*

Scott Robinson, *adjunct*

### The Curtis Institute of Music, Roberto Díaz, *president*

The Curtis Institute of Music, located in Philadelphia, educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 162 students, ensuring that admissions are based solely on artistic promise. Students at Curtis may pursue a Diploma or a Bachelor of Music degree. Opera students may pursue a Master of Music degree or a Professional Studies Certificate.

A Curtis education is tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Jennifer Higdon, Hilary Hahn, Leila Josefowicz, and Lang Lang.

Curtis timpani and percussion alumni include: Christopher Allen (Pittsburgh Symphony), Randolph Baunton (Seattle Symphony), Earl Blackburn (Opus 3 Artists), Kalman Cherry and Vernon Ewan (Dallas Symphony Orchestra), Benjamin Harms (Metropolitan Opera Orchestra), Anthony Lafargue (Euskadiko Orkestra Sinfonikoa), Ryan Leveille (Charleston Symphony), David Paroby (U.S. Marine Corps Band), Stephane Pelegri (L'Orchestre National de Lyon), Charles Settle (Atlanta Symphony), Raul Vergara-Montoya (Guangzhou Symphony Orchestra), and William Wozniak (Delaware Symphony Orchestra).

### For more information, contact:

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[www.curtis.edu](http://www.curtis.edu)

THE  
CURTIS  
INSTITUTE  
OF MUSIC

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Eleventh Student Recital

20/21: The Curtis Contemporary Music Ensemble

Don Liuzzi, founder; David Ludwig, artistic director

“A Celebration of French Modernism”

Friday, November 7 at 8 p.m.

Field Concert Hall



“Dieu parmi nous”

Olivier Messiaen

from *La Nativité du Seigneur*

(1908–92)

Nathan Laube, organ

*Une rose dans les ténèbres*

Daniel Ott ('97)

(b. 1975)

Yao Guang Zhai, clarinet

Alexander Michael Petersen, viola

Natalie Helm, cello

### Selected songs

Henri Duparc

“L'invitation au voyage”

(1848–1933)

“Lamento”

“Phidylé”

“Sérénade Florentine”

“Chanson triste”

“La vie antérieure”

Dominic Armstrong, tenor

Mikael Eliassen, piano

## INTERMISSION

"O Sacrum Convivium!"

Messiaen

The Curtis Chamber Chorus  
Matthew Glandorf, conductor

*Octandre*

Edgard Varèse  
(1883–1965)

Masha Popova, flute  
Korey Marshall, oboe  
Kelly Coyle, clarinet  
Natalya Rose Vrbsky, bassoon  
Corey Klein, horn  
Matthew Neal Kitzen-Abelson, trumpet  
Ryan Seay, trombone  
Rex Surany, double bass  
Sarah Hatsuko Hicks, conductor

*Density 21.5*

Varèse

Maron Khoury, flute

*Oiseaux exotiques*

Messiaen

Pallavi Mahidhara, piano  
20/21: The Curtis Contemporary Music Ensemble  
Sarah Hatsuko Hicks, conductor



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Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

*Octandre* was prepared by Don Liuzzi.

*Oiseaux exotiques* was prepared by Charles Dutoit, Don Liuzzi, and Peter Serkin.

## *Oiseaux exotiques* ensemble

Flute

Masha Popova, *piccolo*

Maron Khoury

Horn

Corey Klein

Katherine Jordan

Oboe

Korey Marshall

Trumpet

Matthew Neal

Kitzen-Abelson

Clarinet

Kelly Coyle, *E-flat clarinet*

Yao Guang Zhai

Ruokai Chen

Keunhee Bruce Cho,  
*bass clarinet*

Percussion

Benjamin Folk

Patricia Franceschy

Yi Fei Fu

Gabe Globus-Hoenich

Nicholas Murry

Mari Yoshinaga

Bassoon

Natalya Rose Vrbsky

## Alumni and faculty performers

Mikael Eliassen, artistic director of vocal studies and the Curtis Opera Theatre

Patricia Franceschy (Timpani and Percussion '08)

Matthew Glandorf (Organ '91), faculty

Gabe Globus-Hoenich (Timpani and Percussion '08)

Sarah Hatsuko Hicks (Conducting '99)

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

The Curtis Brass and Percussion Ensemble,  
conducted by Blair Bollinger ('86)  
Monday, November 10 at 8 p.m.  
Field Concert Hall

J. Charpentier    *Quatour de forme liturgique*  
Samuel Schlosser, trombone  
Ryan Seay, trombone  
Brian Santero, trombone  
Nathan Lodge, bass trombone

M. Charpentier    *Prelude from "Te Deum,"*  
arranged by Jean Thilde  
The Curtis Brass and Percussion Ensemble

Corea/Fleck        *Spectacle, arranged by Christopher Deviney*  
Michael Sparhuber, percussion  
Nicholas Murry, percussion  
Yi Fei Fu, percussion

Debussy            *La Mer, arranged by Blair Bollinger*  
Dukas              *Fanfare preceding La Péri*  
Marshall          *Meditation: Seal Harbor*  
Tomasi             *Fanfares liturgiques*  
The Curtis Brass and Percussion Ensemble  
Blair Bollinger, conductor

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 PECO Family Concert Series

Sunday, November 9 at 2 and 4 p.m.  
Field Concert Hall



### Introduction to the Voice

#### **“Beautiful Dreamer”**

text by Foster

Stephen Collins Foster

(1826–64)

Thomas Shivone, bass-baritone

#### **“Ride on King Jesus”**

arranged by John Carter

Traditional

Allison Sanders, mezzo-soprano

#### **“Simple Gifts” from *Old American Songs, Set I***

text by Joseph Brackett

Aaron Copland

(1900–90)

Sarah Shafer, soprano

#### **“Someone to Watch Over Me” from *Oh, Kay!***

lyrics by Ira Gershwin

George Gershwin

(1898–1937)

Joshua Stewart, tenor

#### **“Laurie’s Song” from *The Tender Land***

lyrics by Horace Everett

Copland

Sarah Shafer, soprano

- "Lonely House" from *Street Scene* Kurt Weill  
 lyrics by Langston Hughes (1900–50)  
 Joshua Stewart, tenor
- "Anything You Can Do" from *Annie Get Your Gun* Irving Berlin  
 lyrics by Berlin (1888–1989)  
 Allison Sanders, mezzo-soprano  
 Thomas Shivone, bass-baritone
- "Somewhere" from *West Side Story* Leonard Bernstein ('41)  
 lyrics by Stephen Sondheim (1918–90)  
 Allison Sanders, mezzo-soprano
- "The Monk and His Cat" Samuel Barber ('34)  
 from *Hermit Songs*, Op. 29 (1910–81)  
 text by W. H. Auden  
 Sarah Shafer, soprano
- "The Cage" Charles Edward Ives  
 text by Ives (1874–1954)  
 Thomas Shivone, bass-baritone
- "The Children's Hour" Ives  
 text by Henry Wadsworth Longfellow  
 Allison Sanders, mezzo-soprano
- "There is a Lane" Ives  
 text by Ives  
 Joshua Stewart, tenor
- "The Side Show" Ives  
 text by Ives, based on P. Rooney  
 Sarah Shafer, soprano

**“The Star-spangled Banner”**      attributed to John Stafford Smith  
text by Francis Scott Key      (1750–1836)  
arranged by Igor Stravinsky

Sarah Shafer, soprano  
Allison Sanders, mezzo-soprano  
Joshua Stewart, tenor  
Thomas Shivone, bass-baritone

Donald St. Pierre, piano

## Questions and Closing Remarks



This afternoon's program will be performed without intermission.  
Photographic and recording equipment may not be used in Field Concert Hall.



## Performers

Allison Sanders, from Memphis, is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Sarah Shafer, from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Thomas Shivone, from Fort Worth, is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Joshua Stewart, from New Orleans, is a student of Joan Patenaude-Yarnell and entered Curtis in 2005.

Donald St. Pierre, faculty

## Host

Mary Kinder Loiselle, director of community engagement and career development services



**Next PECO Family Concerts**  
Sunday, April 26 at 2 and 4 p.m.  
Field Concert Hall

**Introduction to the Keyboard Family**

Through performance and audience interaction, Curtis organ and piano students illustrate the basic elements of music and share their experiences as musicians. Best enjoyed by children ages five to twelve and their families.

Tickets: \$5 for adults, free for children twelve and under  
Curtis Ticket Office: 215-893-7902, [www.curtis.edu](http://www.curtis.edu)



AUTOGRAPHS

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Twelfth Student Recital

The Curtis Brass and Percussion Ensemble,  
conducted by Blair Bollinger

Monday, November 10 at 8 p.m.  
Field Concert Hall

Fanfare preceding *La Péri*

Paul Dukas  
(1865–1935)

*Meditation: Seal Harbor*

Eli Marshall ('03)  
(b. 1977)

The Curtis Brass and Percussion Ensemble  
Blair Bollinger, conductor

*Quatour de forme liturgique*

Jacques Charpentier  
(b. 1933)

Entrée  
Offertoire  
Communion  
Sortie

Samuel Schlosser, trombone  
Ryan Seay, trombone  
Brian Santero, trombone  
Nathan Lodge, bass trombone

*Fanfares liturgiques*

Henri Tomasi

Annonciation

(1901–71)

Evangile

Apocalypse

Procession du Vendredi-Saint

The Curtis Brass and Percussion Ensemble

Blair Bollinger, conductor

INTERMISSION

*Prelude from “Te Deum”*

Marc-Antoine Charpentier

arranged by Jean Thilde

(1643–1704)

The Curtis Brass and Percussion Ensemble

*Spectacle*

Béla Fleck and Chick Corea

arranged by Christopher Deviney

(b. 1958 / b. 1941)

Michael Sparhuber, percussion

Nicholas Murry, percussion

Yi Fei Fu, percussion

*La Mer*

Claude Debussy

arranged by Blair Bollinger

(1862–1918)

De l'aube à midi sur la mer (From Dawn to Noon on the Sea)

Jeux de vagues (Play of the Waves)

Dialogue du vent et de la mer (Dialogue of the Wind and Sea)

The Curtis Brass and Percussion Ensemble

Blair Bollinger, conductor

## Coach

*Spectacle* was prepared by Christopher Deviney.

## The Curtis Brass and Percussion Ensemble

Horn

James Alexander

Rebekah Daley

Katherine Jordan

Corey Klein

Adedeji Bailes Ogunfolu

Courtney Prizrenac

Trombone

Brian Santero

Samuel Schlosser

Ryan Seay

Nathan Lodge, *bass trombone*

Tuba

Scott Devereaux

Trumpet

Matthew Ebisuzaki

Sara Huebner

Matthew Neal Kitzen-

Abelson

Christopher Stingle

Stanford L. Thompson

Timpani and Percussion

Benjamin Folk

Yi Fei Fu

Nicholas Murry

Michael Sparhuber

Mari Yoshinaga

Conductor

Blair Bollinger (Trombone '86), faculty

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Wednesday, November 12 at 8 p.m.

Field Concert Hall

- |        |   |
|--------|---|
| Bartók | <b>Concerto for Viola and Orchestra</b><br>Jinsun Hong, viola<br>Elena Jivaeva, piano   |
| Clarke | <b>Sonata for Viola and Piano</b><br>Sang Hyun Mary Yong, viola<br>Elena Jivaeva, piano   |
| Kernis | <b><i>Simple Songs</i></b><br>Elizabeth Reiter, soprano<br>The Curtis Chamber Ensemble<br>Kuok-man Lio, conductor                           |
| Mozart | <b>Quartet in A Major, K. 298</b><br>Masha Popova, flute<br>Maia Cabeza, violin<br>Milena Pajaro-van de Stadt, viola<br>Brook Speltz, cello |

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

### Thirteenth Student Recital

Wednesday, November 12 at 8 p.m.

Field Concert Hall

#### Sonata for Viola and Piano

Rebecca Clarke

Impetuoso

(1886–1979)

Vivace

Adagio—Allegro

Sang Hyun Mary Yong, viola

Elena Jivaeva, piano

#### Concertino for Oboe and Piano

Nikos Skalkottas

Allegro giocoso

(1904–49)

Andante tranquillo

Allegro vivo

Adam M. Kiswardy, oboe

Hugh Sung, piano

#### Concerto for Viola and Orchestra

Béla Bartók

Moderato

(1881–1945)

Adagio religioso

Allegro vivace

Jinsun Hong, viola

Elena Jivaeva, piano

INTERMISSION

Quartet in A Major, K. 298

Wolfgang Amadeus Mozart

[Andantino]

(1756-91)

Menuetto

Rondo: Allegretto grazioso

Masha Popova, flute

Maia Cabeza, violin

Milena Pajaro-van de Stadt, viola

Brook Speltz, cello

*Simple Songs*

Aaron Jay Kernis

Hildegard von Bingen

(b. 1960)

Psalm 1

Ryokan

Rumi

Psalm 131

Elizabeth Reiter, soprano

The Curtis Chamber Ensemble

Kuok-man Lio, conductor

Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

**Coaches**

The Mozart quartet was prepared by Pamela Frank.

The Kernis song cycle was prepared by Donald St. Pierre.

## Performers

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Jinsun Hong, from Seoul, is a student of Misha Amory and entered Curtis in 2007.

Adam M. Kiswardy, from Valencia, Calif., is a student of Richard Woodhams and entered Curtis in 2007.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Masha Popova, from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Elizabeth Reiter, from Chicago, is a student of Marlena Kleinman Malas and entered Curtis in 2008.

Brook Speltz, from La Cañada, Calif., is a student of Peter Wiley and entered Curtis in 2005.

Sang Hyun Mary Yong, from Seoul, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2005.

Elena Jivaeva, staff

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **The Curtis Chamber Ensemble**

Flute

Masha Popova

Oboe

Camille White

Horn

Rebekah Daley

Harp

Ko-Ni Choi

Percussion

Mari Yoshinaga

Violin

Josef Špaček

Elizabeth Fayette

Viola

Milena Pajaro-van de Stadt

Cello

Yu-Wen Wang

Double Bass

Derek Zadinsky



### **Next Student Recital**

Friday, November 14 at 8 p.m.

Field Concert Hall

Elgar's Cello Concerto; works for low brass by Bourgeois, Filas, and Grøndahl; and a woodwind quintet by Hindemith

Call the Recital Hotline, 215-893-5261, for additional information.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Fourteenth Student Recital

Friday, November 14 at 8 p.m.

Field Concert Hall



### Concerto for Trombone and Orchestra

Moderato assai

Quasi una legenda

Finale

Launy Grøndahl

(1886–1960)

Samuel Schlosser, trombone

Hugh Sung, piano

### Concerto in E minor, Op. 85

Adagio—Moderato

Lento—Allegro molto

Adagio

Allegro

Edward Elgar

(1857–1934)

Natalie Helm, cello

Jungeun Kim, piano

INTERMISSION

**Concerto for Trombone, Op. 114**

Derek Bourgeois

Allegro

(b. 1941)

Adagio

Presto

Ryan Seay, trombone  
Pallavi Mahidhara, piano

**Sonata**

Juraj Filas

Moderato

(b. 1955)

Allegro agitato

Scott Devereaux, tuba  
Hugh Sung, piano

**Kleine Kammermusik, Op. 24, No. 2**

Paul Hindemith

Lustig: Mäßig schnelle Viertel

(1895–1963)

Walzer: Durchweg sehr leise

Ruhig und einfach

Schnelle Viertel

Sehr lebhaft

Sonora Slocum, flute  
Korey Marshall, oboe  
Kelly Coyle, clarinet  
Katherine Jordan, horn  
Wenmin Zhang, bassoon



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Recitals are professionally recorded for educational use and possible broadcast.

## **Coaches**

The Bourgeois concerto was prepared by Nitzan Haroz.

The Hindemith woodwind quintet was prepared by Donald Montanaro.

## **Performers**

Kelly Coyle, from Naperville, Ill., is a student of Donald Montanaro and entered Curtis in 2007.

Scott Devereaux, from Washington, Mich., is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2008.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Pallavi Mahidhara, from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Korey Marshall, from Stone Mountain, Ga., is a student of Richard Woodhams and entered Curtis in 2007.

Samuel Schlosser, from Seattle, is a student of Nitzan Haroz and entered Curtis in 2007.

Ryan Seay, from Denver, is a student of Nitzan Haroz and entered Curtis in 2007.

Sonora Slocum, from New York City, is a student of Jeffrey Khaner and entered Curtis in 2007.

Wenmin Zhang, from Beijing, is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2007.

Jungeun Kim, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.



### Next Student Recital

Sunday, November 16 at 4 p.m.

St. Mark's Church

Vivaldi

Concerto in A minor  
for Two Violins and Strings, RV 522

Concerto in B minor  
for Four Violins, Cello, and Strings, RV 580

Concerto in D minor  
for Two Violins and Strings, RV 514

*Le quattro stagioni (The Four Seasons)*

The Curtis String Orchestra

Kuok-man Lio, harpsichord

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

### Fifteenth Student Recital

Sunday, November 16 at 4 p.m.

St. Mark's Church

Concerto in A minor  
for Two Violins and Strings, RV 522

Antonio Vivaldi  
(1678–1741)

Allegro  
Larghetto  
Allegro

Elizabeth Fayette, violin  
Benjamin Beilman, violin

Concerto in D minor  
for Two Violins and Strings, RV 514

Vivaldi

Allegro non molto  
Adagio  
Allegro molto

Brittany Sklar, violin  
Bryan A. Lee, violin

Concerto in B minor  
for Four Violins, Cello, and Strings, RV 580

Vivaldi

Allegro  
Largo—Larghetto  
Allegro

Yiying Julia Li, violin  
Petr Matěják, violin  
Hyo Rim Han, violin  
Xiao Wang, violin  
Yu-Wen Wang, cello

INTERMISSION

*The Four Seasons*

Vivaldi

Concerto in E major for Violin and Strings, RV 269 ("Spring")

Allegro

Largo

Allegro

Hannah Choi, violin

Concerto in G minor for Violin and Strings, RV 315 ("Summer")

Allegro non molto—Allegro

Adagio

Presto

Joel Link, violin

Concerto in F major for Violin and Strings, RV 293 ("Autumn")

Allegro

Adagio molto

Allegro

Josef Špaček, violin

Concerto in F minor for Violin and Strings, RV 297 ("Winter")

Allegro non molto

Largo

Allegro

Ray Chen, violin

The Curtis String Orchestra



Photographic and recording equipment may not be used in St. Mark's Church.  
Recitals are professionally recorded for educational use and possible broadcast.

## Coach

This program was prepared by Pamela Frank.

## The Curtis String Orchestra

### Violin

Benjamin Beilman

Ray Chen

Hannah Choi

Elizabeth Fayette

Hyo Rim Han

Bryan A. Lee

Yiying Julia Li

Joel Link

Petr Matěják

Brittany Sklar

Josef Špaček

Xiao Wang

### Viola

Jinsun Hong

Rachel Kuipers

Vicki Powell

### Cello

Ji-Young Lee

Yu-Wen Wang

Branson Yeast

### Double Bass

Nathan Vedal

### Harpsichord

Kuok-man Lio

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.



This concert will be available online for free streaming  
and download on Monday, November 17.

Visit [www.instantencore.com/curtis](http://www.instantencore.com/curtis) after 10 a.m. and enter this  
download code in the upper-right corner of the webpage:

Nov08CCO

Click "Go" and follow the instructions on the screen to save music  
onto your computer.

### Next Student Recital

Wednesday, November 19 at 8 p.m.

Field Concert Hall

Beethoven      *Sonata No. 28 in A major, Op. 101*  
Yekwon Sunwoo, piano

Ravel            *Tzigane, rapsodie de concert*  
Bryan A. Lee, violin  
Hugh Sung, piano ('90)

Renié            *Pièce symphonique*  
Madeline G. Blood, harp

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THE  
CURTIS  
INSTITUTE  
OF MUSIC

*The Curtis Institute of Music  
and  
The Embassy of Chile  
are proud to present  
a musical evening to celebrate,*

A cluster of five stylized, multi-pointed stars in yellow, orange, and purple, arranged in a circular pattern.

**Viva Chile**  
*in Philadelphia !*

*Monday, November 17, 2008  
6:30 p.m.  
Field Concert Hall  
The Curtis Institute of Music  
1726 Locust Street, Philadelphia PA 19103*

## PERFORMERS

**Benjamin Bellman**, from Ann Arbor, Michigan, entered The Curtis Institute of Music in 2007 and studies with renowned violinist Ida Kavafian. As the grand prize winner of the 2007 American String Teachers Association's national competition, he soloed with the Detroit Symphony Orchestra. He has appeared as a guest soloist with the Fort Collins, Toledo, Dearborn, and Birmingham-Bloomfield symphony orchestras as the winner of their respective young artist competitions.

A violist of international reputation, Curtis President **Roberto Díaz** follows in the footsteps of renowned artist/directors Gary Graffman, Efrem Zimbalist, Rudolf Serkin, and Josef Hofmann. As a viola teacher at Curtis and as principal viola of the Philadelphia Orchestra from 1996 to 2006, Mr. Díaz has already had a significant impact on American musical life and continues to do so in his dual roles as performer and educator. Some of his recent performances include the Kansas City Symphony with Michael Stern, Fort Worth Symphony with Miguel Harth-Bedoya, New World Symphony with Michael Tilson Thomas, Netherlands Philharmonic with Yakov Kreizberg, Philadelphia Orchestra with Gilbert Varga, Orquesta Sinfónica del Principado de Asturias with Krzysztof Penderecki, Orquesta Simfónica de Barcelona with James Judd, and the Bilbao Symphony.

Louisville, Ky., native **Natalie Helm** entered The Curtis Institute of Music in 2006 and studies with Peter Wiley, cello of the Guarneri String Quartet. She performed with the Richardson Symphony Orchestra under Anshel Brusilow in 2006 as the winner of the Lennox International Young Artists Competition and has been a soloist with the Louisville Orchestra, World Youth Symphony Orchestra, and Louisville Youth Orchestra.

**Shih-Wei Huang**, from Tao-Yuan, Taiwan, entered The Curtis Institute of Music in 2003 and studies with distinguished piano pedagogue Eleanor Sokoloff and renowned pianist Claude Frank. Ms. Huang performs regularly on the Curtis Student Recital Series and has also performed in master classes with pianists Richard Goode and Lang Lang. She received the 2006 and 2007 Chi-Mei Young Artist awards, among others.

**The Curtis Institute of Music** educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 162 students, ensuring that admissions are based solely on artistic promise. Students at Curtis may pursue a Diploma or a Bachelor of Music degree. Opera students may pursue a Master of Music degree or a Professional Studies Certificate.

A Curtis education is tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Jennifer Higdon, Hilary Hahn, Leila Josefowicz, and Lang Lang.

## **PROGRAM**

### **Opening remarks:**

*Mr. Roberto Díaz, President of the Curtis  
Institute of Music*

*H.E. Mariano Fernández, Ambassador of Chile  
to the United States*

### **Quartet No. 1 in G Minor, Op. 25**

*By Johannes Brahms (1833-1897)*

*Intermezzo: Allegro ma non troppo*

*Andante con moto*

*Rondo alla Zingarese: Presto*

### **Performers:**

*Benjamin Beilman, violin*

*Roberto Díaz, viola*

*Natalie Helm, cello*

*Shih-Wei Huang, piano*

### **Closing remarks:**

*Mr. Benjamin Leavenworth,  
Honorary Consul of Chile*

### **Reception**

*Chilean wines and hors d'oeuvres*

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# The Curtis Institute of Music

Roberto Díaz, President

**Guest Artist Recital—Mark O'Connor, violin**

Tuesday, November 18, 2008, at 8 p.m.

Field Concert Hall



Mr. O'Connor will announce the program from the stage.



**Mark O'Connor, violin**

Virtuoso violinist and multigenre composer Mark O'Connor is widely recognized as one of the brightest musical talents of his generation. Mr. O'Connor has embraced folk fiddling, jazz, and classical traditions in unique compositions and improvisations.

Mr. O'Connor is committed to educating the next generation of musicians. In addition to giving regular residencies throughout the country, he is the founder and president of the internationally recognized Mark O'Connor Fiddle Camp and Strings Camp, where hundreds of string players from all over the world receive intensive training and instruction in a broad variety of playing styles from Mr. O'Connor and some of the world's finest performers and teachers.

This recital, cosponsored by the Mark O'Connor String Camp, is part of Mr. O'Connor's residency at Curtis from November 17 to 20, which includes master classes with violin and composition students and a joint master class with Curtis faculty member Edgar Meyer, a renowned bassist also known for compositions and performances that span a variety of styles, including classical, bluegrass, and jazz.



Photographic and recording equipment may not be used in Field Concert Hall.

### Next Student Recital

Wednesday, November 19 at 8 p.m.

Field Concert Hall

Beethoven      *Sonata No. 28 in A major, Op. 101*  
Yekwon Sunwoo, piano

Ravel            *Tzigane, rapsodie de concert*  
Bryan A. Lee, violin  
Hugh Sung, piano ('90)

Renié            *Pièce symphonique*  
Madeline G. Blood, harp

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Wednesday, November 19 at 8 p.m.

Field Concert Hall

Beethoven      *Sonata No. 28 in A major, Op. 101*

Yekwon Sunwoo, piano

Ravel            *Tzigane, rapsodie de concert*

Bryan A. Lee, violin

Hugh Sung, piano ('90)

René            *Pièce symphonique*

Madeline G. Blood, harp

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Sixteenth Student Recital

Wednesday, November 19 at 8 p.m.

Field Concert Hall

Sonata No. 3 in E-flat major,

Op. 12, No. 3

Allegro con spirito

Adagio con molto espressione

Rondo: Allegro molto

Ludwig van Beethoven

(1770–1827)

Sonata No. 1 in A minor, Op. 105

Mit leidenschaftlichem Ausdruck

Allegretto

Lebhaft

Robert Schumann

(1810–56)

Jeoung-Yin Kim, violin

Yunqing Zhou, piano

*Tzigane, rapsodie de concert*

Maurice Ravel

(1875–1937)

Bryan A. Lee, violin

Hugh Sung, piano

INTERMISSION

*Pièce symphonique*

Henriette Renié

Marche funèbre

(1875–1956)

Appassionata

Transfigure

Madeline G. Blood, harp

Sonata No. 28 in A major, Op. 101

Beethoven

Etwas lebhaft, und mit der innigsten Empfindung

Lebhaft, marschmäßig

Langsam und sehnsuchtsvoll—

Geschwind, doch nicht zu sehr und mit Entschlossenheit

*Variations on the Name “Abegg,” Op. 1*

Schumann

Étude No. 3, “La Campanella”

Franz Liszt

from *Grandes études de Paganini*

(1811–86)

Yekwon Sunwoo, piano

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Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Beethoven violin sonata was prepared by Shmuel Ashkenasi.

The Schumann sonata was prepared by Meng-Chieh Liu.

## Performers

Madeline G. Blood, from Philadelphia, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2007.

Jeoung-Yin Kim, from Seoul, is a student of Shmuel Ashkenasi and Yumi Ninomiya Scott and entered Curtis in 2007.

Bryan A. Lee, from Radnor, Pa., is a student of Victor Danchenko and entered Curtis in 2005.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Yunqing Zhou, from Shenyang, China, is a student of Robert McDonald and entered Curtis in 2008.

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Friday, November 21 at 8 p.m.

Field Concert Hall

- |            |   |
|------------|---|
| J. S. Bach | <b>Prelude and Fugue in B-flat minor, BWV 867,</b><br><b>from <i>The Well-Tempered Clavier Book 1</i></b>                       |
| Balakirev  | <b><i>Islamei: fantasie orientale</i></b>   |
| Chopin     | <b>Ballade No. 1 in G minor, Op. 23</b><br>Yekwon Sunwoo, piano   |
| Mozart     | <b>Concerto No. 20 in D minor, K. 466</b><br>Haochen Zhang, piano<br>Yekwon Sunwoo, piano accompaniment                         |
| Mozart     | <b>Sonata in D major, K. 311</b><br>Xiaohui Yang, piano   |
| Schumann   | <b>Quartet in E-flat major, Op. 47</b><br>Ray Chen, violin<br>Vicki Powell, viola<br>Natalie Helm, cello<br>Andrew Tyson, piano |

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# THE CURTIS *Symphony* SEASON PREMIERE



Monday, October 20, 2008

Welcome to the Curtis Symphony Orchestra season premiere!

We are honored to co-chair tonight's gala, which raised more than \$250,000 for the Curtis Student Assistance Fund. The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. All Curtis students receive merit-based full-tuition scholarships, yet many also need assistance with living expenses so they may dedicate their time to their studies. More funds will be available to them, thanks to the proceeds from this evening's gala, which began with dinner at the Park Hyatt Philadelphia at the Bellevue.

We are in for a wonderful musical treat this evening, as the Curtis Symphony Orchestra launches its 2008–09 season. Please join us in expressing our great appreciation to conductor Peter Oundjian and to soloist Teng Li. We know that you share our pride in the Curtis Symphony Orchestra, whose rigorous artistic standards and intensive preparations have launched the careers of so many alumni, like Teng Li, in major orchestras both here and internationally.

Our sincerest thanks to 10 Rittenhouse Square, sponsor of this evening's concert and gala, and to Jack Wolgin, whose orchestral concert series endowment helps make possible such memorable programs.

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The Curtis Symphony Orchestra trumpets, February 2008



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Monday, October 20, 2008  
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Peter Oundjian, *conductor*  
Teng Li, *viola*

## RIMSKY-KORSAKOV

### *Capriccio espagnol*

Alborada

Variazioni

Alborada

Scena e canto gitano

Fandango asturiano

## WALTON

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Gnomus; Promenade

The Old Castle; Promenade

Tuileries

Bydlo; Promenade

Ballet of the Chicks in Their Shells

Samuel Goldenberg and Schmuyle

Limoges

Catacombs; Cum mortuis in lingua mortua

The Hut on Fowl's Legs

The Great Gate of Kiev

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### PROGRAM NOTES

#### *Capriccio espagnol*, Op. 34

Nikolai Rimsky-Korsakov

Born: Tikhvin, Novgorod, Russia,  
March 18, 1844

Died: Lyubensk (near St. Petersburg), Russia,  
June 21, 1908

The romance of Spain exerted a special attraction for composers of the nineteenth and early twentieth centuries. Works such as Debussy's *Ibéria*, Lalo's *Symphonie espagnole*, Bizet's *Carmen*, and Ravel's *Alborada del gracioso*, *Bolero*, and *Rapsodie espagnole* responded to a growing demand for a sort of Iberian exoticism—not just in France but throughout Europe and Russia as well.

Rimsky-Korsakov originally conceived this "Spanish caprice" as a companion-

piece to the *Fantasia on Two Russian Themes* for violin and orchestra. But during its composition it gradually morphed from a solo violin fantasy into an orchestral showpiece.

He finished it in the summer of 1887, just as he was completing the opera *Prince Igor*. "We rented a villa on the bank of Lake Nyelay, at the Nikolskoye Estate," he wrote in his memoirs. "Throughout the summer I worked assiduously on the orchestration of *Igor*. ... In mid-summer this work was interrupted: I composed the *Capriccio espagnol* from the sketches of my projected virtuoso violin fantasy on Spanish themes. According to my plans the *Capriccio* was to glitter with dazzling orchestral color and, manifestly, I was correct."

Elements of the original conception remain in the finished *Capriccio*: Like the composer's *Scheherazade*, it contains a prominent part for violin solo. The piece was rehearsed and performed in December 1887, and it was an immediate success.

### 'A brilliant composition'

Rimsky-Korsakov responded gruffly to the suggestion by some that it was a piece of fluff. "The opinion formed by both critics and the public that the *Capriccio* is a *magnificently orchestrated piece* is wrong. The *Capriccio* is a *brilliant composition for the orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns exactly suiting each kind of instrument, the brief virtuoso cadenzas for instrumental solo, and the rhythm of the percussion instruments all constitute the very *essence* of the composition and not its garb or orchestration."

It is cast in five sections played without pause. The *Alborada* is a vigorous morning-serenade, ending with a brief violin solo and followed by a theme and five Variations. A return to the *Alborada* gives way to the *Scene and Gypsy Song*, with five orchestral cadenzas. The closing *Asturian Fandango*, named for a region of northwestern Spain, is bright and dazzling.

## Viola Concerto

William Walton

Born: Oldham, England, March 29, 1902

Died: Ischia, Italy, March 8, 1983

Though a favorite of composers as diverse as Mozart and Richard Strauss, the viola has too often found itself shunned as a solo instrument for concertos—and not just because of the low profile that the instrument kept for much of its history. The viola's tessitura and color have

sometimes seemed at odds with the traditionally heroic role of a concerto soloist; and a composer must have consummate skills in orchestration to achieve an accompaniment that doesn't drown out the soloist.

During the twentieth century, however, the viola's musical landscape changed dramatically, and in the twenty-first it continues to do so. Prominent composers have again taken up the challenges of the marvelous instrument's warm, burnished tone, turning it once again into a more seriously solo "voice." We now have a large body of fine works by Hindemith, Bartók, Walton, Druckman, Berio, Feldman, Martin, Martinů, Penderecki, Rihm, Schnittke, and Takemitsu.

Walton's is one of the most commonly performed concertos. A violist himself, he possessed a strong command of the instrument's strengths and weaknesses. He also lavished great care on his relatively small output of works, and he is known today through a surprisingly small subset of this oeuvre: the Piano Quartet, the chamber work *Façade* (1923), the *Sinfoni concertante* for piano and orchestra (1927), the choral masterpiece *Belshazzar's Feast* (1931), and several film scores including music for the 1941 *Major Barbara* and for the classic Laurence Olivier versions of *Richard III*, *Henry V*, and *Hamlet*.

Walton completed the first version of the concerto during the years he lived intermittently with the wealthy Sitwell family, whom he had known during his years at Oxford University and who welcomed him into their home for lengthy periods. He used the Sitwell estate as a place of tranquil retreat, and it was at this quiet refuge that he worked out his distinctively individual musical voice during the 1920s.

## For a virtuoso

On the urging of conductor Thomas Beecham, Walton set to work in late 1928. "I have been working hard at a Viola Concerto suggested by Beecham and designed for Lionel Tertis," he wrote to a friend on December 5. "It may be finished by Christmas and is I think by far my best effort up to now." He completed the concerto in February 1929.

Dubbed by a recent author "the first great virtuoso of the viola," the British violist Tertis was known to favor larger violas for their richer tone. A modernist he was not, though, and when Walton sent him the manuscript he mailed it back promptly, declaring it too contemporary. Walton was stung by the reaction, and considered turning it into a violin concerto, but the BBC sent it to composer/violist Paul Hindemith, who liked it and became the soloist in the London premiere, conducted by the composer on October 3, 1929.

Walton was never satisfied with the 1929 version, and in the early 1960s subjected it to a revision, reducing the wind complement and creating a prominent harp part. The new version, performed by violist John Coulling in January 1962, has become the standard.

As in Walton's later concertos for violin and cello, the Viola Concerto begins with a slow movement, continues with a central scherzo movement, and concludes with a densely structured finale. At the outset the two primary themes are presented by the soloist before being taken up and worked out by the orchestra in turn. The scherzo is a vivacious storm of activity with unmistakable tinges of jazz—in which Walton had immersed himself starting around 1923. The protracted finale begins in an upbeat mood but quickly grows more serious. The final surprise is a striking

return of the first movement's main theme, repeated almost verbatim.

## *Pictures from an Exhibition* (Orchestrated by Maurice Ravel) Modest Musorgsky

Born: Karevo, Russia, March 21, 1839

Died: St. Petersburg, Russia, March 28, 1881

Musorgsky's *Pictures from an Exhibition* presents the musical purist with a conundrum. Pianists long enamored of the original (and highly idiomatic) piano version are sometimes heard to argue for its preeminence to the exclusion of all else. Sviatoslav Richter reclaimed its validity during the 1950s, and pianists like Vladimir Feltsman, Mikhail Pletnev, and Evgeny Kissin continue to make a strong case for it. Yet the world would be much poorer without the several orchestrations that Musorgsky's masterpiece inspired, most notably Ravel's richly hued version of 1922.

Musorgsky's piece was born in a fit of elation over the measured success of his great opera *Boris Godunov*, finally performed at the Mariinsky Theater in February 1874 after four years of rejections. This rare moment of public and official approval inspired a burst of creativity, the fruits of which were the two peerless song cycles *Sunless* and *Songs and Dances of Death* and, finally, *Pictures*.

The latter was inspired by an exhibition the composer attended that spring of some four hundred watercolors, sketches, and costume designs by his friend Viktor Hartmann, an artist and architect who had died the year before, aged thirty-nine. Though art historians have proclaimed some of the images of dubious artistic merit, they clearly sparked something profound in the composer, who wrote his piano suite

during three weeks of furious activity in June 1874.

"Hartmann is boiling as *Boris* boiled," Musorgsky wrote to his friend and colleague Vladimir Stasov, to whom the *Pictures* are dedicated. "Sounds and ideas have been hanging in the air; I am devouring them and stuffing myself. I barely have time to scribble them onto paper." He composed ten pieces, dating the work's completion June 22, 1874. Ravel's 1922 orchestration, produced on commission from conductor Serge Koussevitzky in Paris, has become the most-performed version, despite having been criticized by some as being more Ravel than Musorgsky.

### A gallery stroll

Each piece in *Pictures* portrays one of Hartmann's images. A series of "intermezzos," as Musorgsky himself suggests above, is interspersed among the pictures to represent the viewers walking about the exhibit. The composition, in fact, begins with the stately "Promenade" theme, which reappears three more times throughout the piece. "Gnomus" presents a nutcracker resembling a wizened old gnome. "The Old Castle" is a watercolor of an ancient palace in front of which a troubadour sings a ballad, the latter

represented by a memorable alto saxophone solo.

"Tuileries" is a scherzo-like movement that illustrates children playing in a well-known Parisian park. A Polish wagon and oxen are shown in "Bydlo," and a dance of eggs with legs is the subject of the "Ballet of the Chicks in Their Shells." The satirical "Samuel Goldenberg and Schmuyle" is followed by another scherzo, "Limoges: The Market," representing the chatter and quarreling of the shoppers. "The Catacombs" is a picture of a figure with a lantern (said to be Hartmann himself) exploring the tunnels under Paris. To the Latin subscript "Speaking to the Dead in a Dead Language," Musorgsky has added the following comment to the manuscript score: "Hartmann's creative spirit leads me to the place of skulls, and calls to them—the skulls begin to glow faintly from within."

"The Hut on Fowl's Legs" is the home of Baba Yaga, the Russian witch who lives in a house held up by chicken legs; Hartmann's depiction is of a clock in the shape of Baba Yaga. "The Great Gate at Kiev," Hartmann's architectural sketch for a massive new set of gates at the city's entrance, inspired Musorgsky's noisy, virtuosic finale.

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## BIOGRAPHIES

### Peter Oundjian, conductor

A dynamic presence in the orchestral world, Peter Oundjian continues to make his mark as one of today's most exciting faces on the conducting scene. In his fifth year as music director of the Toronto Symphony Orchestra, he draws capacity audiences as he explores the breadth and depth of orchestral repertoire and creates

compelling seasons featuring world-renowned soloists and guest conductors. At the beginning of his tenure, Mr. Oundjian created the now-annual Mozart Festival and the New Creations Festival. His probing musicality, collaborative spirit, and engaging personality have earned him accolades from musicians and critics alike.

In addition to his post in Toronto, Mr. Oundjian serves as principal guest conductor and artistic advisor of the Detroit Symphony Orchestra, helping to create and launch an innovative multidisciplinary festival in June 2007. For over a decade he has played a major role at the Caramoor International Music Festival in New York, where he currently serves as artistic advisor and principal conductor. From 1998 to 2003, Mr. Oundjian was the music director of the Nieuw Sinfonietta in Amsterdam.

Mr. Oundjian's 2008–09 season features return visits to the Baltimore, Dallas, San Francisco, St. Louis, Houston, and Colorado symphonies, and the Aspen Festival. He will conduct two weeks with the Zürich Tonhalle and begin an annual relationship with the Radio Philharmonique in Paris. Mr. Oundjian also will return to lead the Boston Symphony at Tanglewood.

Born in Toronto, Peter Oundjian was educated in England, where he studied the violin with Manoug Parikian. He attended the Royal College of Music in London and completed his violin training at the Juilliard School in New York, where he studied with Ivan Galamian, Itzhak Perlman, and Dorothy DeLay. He was the first violin of the renowned Tokyo String Quartet, a position he held for fourteen years. Mr. Oundjian is now in his twenty-ninth year as a visiting professor at the Juilliard School of Music.

#### **Ying Li, viola**

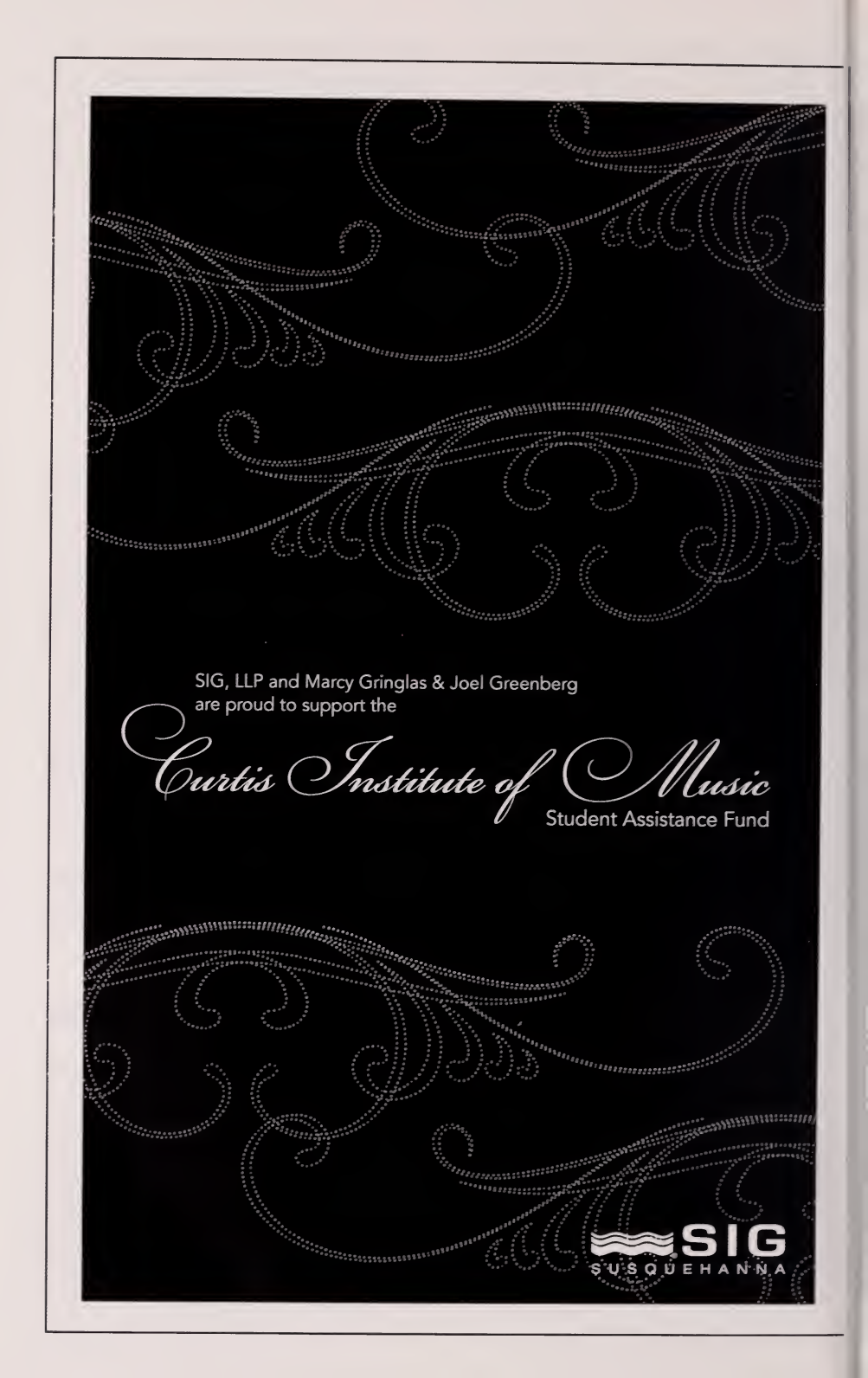
Ying Li is principal viola of the Toronto Symphony Orchestra, a position she has held since 2004. She won first prize at both the Johannson International and the Holland-America Music Society competitions and second prize at the 2003

Primrose International Viola and Irving M. Klein International String competitions. She was also a winner of the Astral Artistic Services 2003 National Auditions.

An accomplished chamber musician, Ms. Li is a member of Chamber Music Society Two of Lincoln Center and has participated in the Marlboro Music Festival, Niagara International Chamber Music Festival, Santa Fe Chamber Music Festival, and Music from Angel Fire.

Ms. Li also performed on the Rising Stars series at Philadelphia's Kimmel Center for the Performing Arts and on Chicago's Dame Myra Hess concert series. She has appeared with the National Chamber Orchestra, Santa Rosa Symphony, and Haddonfield Symphony and was presented in recital for the French Embassy in Beijing. Her performances have been broadcast on NPR, WQXR, WHYY, and WFMT.

Ms. Li began playing the violin at age five in her native China, and at age twelve she transferred her attention to the viola. She entered the Central Conservatory in Beijing in 1992 and by age sixteen was accepted to The Curtis Institute of Music, where she studied with Michael Tree and Joseph de Pasquale. She graduated in 2005.



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—Unknown



Warmest wishes to Roberto Díaz and the students at  
The Curtis Institute of Music for an outstanding 2008–09 season.

—Penelope and Thomas Watkins

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-Thomas Carlyle

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The Curtis Opera Theatre

presents

# Don Giovanni

Music by Wolfgang Amadeus Mozart

Text by Lorenzo da Ponte

Ari Pelto, *conductor*

Ned Canty, *stage director*

Andrew Lieberman, *scenic designer*

Maiko Matsushima, *costume designer*

Peter West, *lighting designer*

Jon Carter, *hair and makeup designer*

Lisa Keller, *recitative harpsichord*

Thursday, November 20 at 7:30 p.m.

Friday, November 21 at 7:30 p.m.

Saturday, November 22 at 7:30 p.m.

Sunday, November 23 at 2:30 p.m.

Prince Music Theater

Projected titles provided by arrangement with Bayshore Opera Translations.

Translation by Lindley L. Becker

Edited for the New Mozart Edition (Neue Mozart-Ausgabe)

by Wolfgang Plath and Wolfgang Rehm.

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## CAST

(in order of appearance)

	November 20 and 22	November 21 and 23
Leporello, servant to Don Giovanni	Evan Boyer	Nathan Bachhuber
Donna Anna, betrothed to Don Ottavio	Amanda Majeski	Karen Jesse
Don Giovanni, a licentious young nobleman	Elliot Madore	Evan Hughes
The Commendatore, father of Donna Anna	Joseph Barron	Joseph Barron
Don Ottavio, friend of Don Giovanni	Joshua Stewart	Diego Silva
Donna Elvira, a lady of Burgos, deserted by Don Giovanni	Charlotte Dobbs	Layla Claire
Zerlina, a peasant girl, betrothed to Masetto	Elizabeth Reiter	Ashley Thouret
Masetto, a peasant	Kevin Ray	Thomas Shivone
Chorus, peasants and invisible demons	Brandon Cedel, Jason Coffey, Kirsten MacKinnon, Marquita Raley, Shir Rozzen, Sarah Shafer	

## SETTING

The city

*Don Giovanni* will run about three hours and twenty minutes,  
with one twenty-minute intermission.

## SYNOPSIS

**Act I:** Don Giovanni—who has tried to seduce Donna Anna, disguised as her fiancé—is fleeing her home to avoid being unmasked. Donna Anna's father, the Commendatore, challenges Giovanni to a duel and is killed. Anna forces her fiancé, Don Ottavio, to swear revenge.

Donna Elvira is angry for another reason: After promising marriage the Don abandoned her. He responds to her accusations by instructing his servant Leporello to inform her of his other conquests.

The Don now has his eyes on Zerlina, a pretty peasant girl who is to marry Masetto. But Donna Elvira whisks Zerlina away and returns to denounce Giovanni as a seducer.

After a chance meeting, Anna becomes convinced that Giovanni was the masked attacker.

Seeking revenge, Elvira, Anna, and Ottavio arrive at the Don's palace in dominoes and masks during the bridal feast for Zerlina and Masetto. Once again the Don is thwarted from his seduction of Zerlina, and the three guests remove their masks. Giovanni is revealed to his fellow aristocrats for what he really is. Rather than surrender, though, he embraces his new state as a man with nothing left to lose.

**Act II:** The Don now is focused on Elvira's maid. He exchanges his cloak and hat with Leporello, promises Elvira he will

repent, then sends his disguised servant to seduce Elvira while he takes care of the maid. When Anna, Ottavio, Zerlina, and Masetto meet up with Elvira and Leporello, they think he is Giovanni. Frightened, he throws off cape and hat and is recognized as the servant.

Giovanni takes refuge in a cemetery.

When suddenly a statue of Anna's father comes to life, the Don orders Leporello to invite him for dinner.

Giovanni is dining when Elvira arrives to make a last futile plea for Giovanni to reform. The statue enters, grasps Giovanni's hand and demands that he repent.

## PROGRAM NOTES

Toward the end of his life, Mozart found Prague to be the home of his heart. A center of the Habsburg Empire, this sophisticated city so loved *Le nozze di Figaro* that he was commissioned to create a work especially for the stage of the national theater. The resultant opera, *Don Giovanni*, was similarly greeted with lavish praise at its October 29, 1787, premiere. Not so in Vienna, where aristocratic audiences preferred lighthearted productions in their own language and resented plots that cast a reproving eye on their own behavior.

The choice of subject fell to Mozart's gifted librettist Lorenzo da Ponte, who became intrigued with the old Don Juan story, supposedly based on the real-life exploits of the Duke of Osuna. The first printed account of his dissolute doings was a play entitled *The Trickster of Seville and the Iron Guest*, published in 1630 under the pseudonym Tirso de Molina. That story inspired other literary treatments and even an opera. But Mozart and da Ponte far eclipsed them all, creating an antihero who is among the most charismatic and colorful figures in all of opera.

Billed as a *dramma giocosa* (lighthearted drama), *Don Giovanni* is the tale of a nobleman of great charm and no conscience, whose sole purpose in life is seduction, and of those who seek revenge upon him. The avengers are three: a proud noblewoman he won over and abandoned;

another woman of noble birth who escaped his advances, only to learn that he had killed her father; and her enraged fiancé.

At the time of composition, Mozart was suffering ill health, poverty, and the loss of the father with whom he had had an intense, if tortured, relationship. Composer and librettist worked in a white heat. Supposedly Mozart orchestrated the overture the night before its October 29, 1787, premiere (his wife, Constanze, claimed that she plied him with punch and stories to keep him going). Prague once again reacted with delight, but Vienna, predictably, was lukewarm. "No food for my Viennese," declared the Emperor. Responded the understandably piqued composer: "Give them time to chew on it." The singer who introduced the role of Don Giovanni had about as much insight as the Viennese, complaining that Mozart didn't give him any big, showy arias.

### A most perfect opera

Considered by many composers—including Charles Gounod, Richard Wagner, and Gioacchino Rossini—to be the most perfect opera ever composed, *Don Giovanni* remains ever young. Because the score is so sparkling, so tuneful, it is easy to miss some of its amazing features, for instance the Act I ballroom music, with three orchestras on stage

simultaneously playing different dance tunes in different rhythms.

The vocal music—more than two dozen set pieces—is of striking individuality and variety, as well as being entirely true to the characters: the amorous serenade sung by Don Giovanni pretending to be his servant Leporello; the sweet arietta sung by the peasant girl Zerlina to her love, Masetto, bruised in a fight; the intense and vocally demanding arias of the two noblewomen; the

“Catalogue” aria in which Leporello details his master’s conquests—1,003 in Spain alone. But for sheer drama the prize goes to the huge statue of the Commendatore, Donna Anna’s late father, as he demands in a stentorian bass voice that Don Giovanni repent. It’s hard to imagine that anyone, including Mozart’s Viennese audiences, could listen to that without being overcome by its power.

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## BIOGRAPHIES

### Ari Peltó, conductor

With performances that have been called poetic, earthy, vigorous, and highly individual, conductor Ari Peltó is increasingly in demand as both an operatic and symphonic conductor. Since his debut in 2004 conducting Verdi’s *La traviata*, Mr. Peltó has been engaged as a regular guest conductor at New York City Opera, leading performances of *Madama Butterfly* (2005), *Carmen* (2006), and *La Bohème* (2007). Other engagements include *La Bohème* at Boston Lyric Opera and Opera Theatre of Saint Louis; *Roméo et Juliette* with the Minnesota Opera; *Rusalka* with Boston Lyric Opera; *Carmen* and *The Cunning Little Vixen* with Chautauqua Opera; and *Die Zauberflöte* with Portland Opera.

Deeply committed to the future of opera in America, Mr. Peltó works regularly at some of the country’s most prestigious young artists’ programs, including Wolf Trap and San Francisco Opera’s Merola Opera Program. He has conducted operas at the Oberlin and San Francisco conservatories, Manhattan School of Music, and the Juilliard School. He has also been engaged as a regular faculty member and conductor at the New National Theatre, Tokyo.

Mr. Peltó spent the fall of 2002 conducting thirty performances of *La Bohème* in twenty states with Western Opera Theater, after taking *Così fan tutte* to twenty-one states the previous year. In 1999 he made a successful international debut in Germany with the Bochumer Symphoniker, and the same year conducted *Lucia di Lammermoor* at Festival Opera in Walnut Creek, Calif. He has appeared several times with the Florida Orchestra, Toledo Symphony Orchestra, and Atlanta Ballet.

At age twenty-four Mr. Peltó became assistant conductor of the Spoleto Festival USA. He has worked with Robert Spano, Jorma Panula, and Mendi Rodan. At the Indiana University School of Music he studied with Imre Pallo and Thomas Baldner. Mr. Peltó holds a degree in violin performance from Oberlin Conservatory and has performed as a soloist, chamber musician, and orchestral violinist in Europe, China, and throughout the United States.

### Ned Canty, stage director

Ned Canty most recently directed the world premiere of Lee Hoiby’s *This is the Rill Speaking* at Symphony Space in New

York City, which *Opera News* called “one of the highlights of the New York opera season.” Other recent productions include a new *Mikado* for Opera Theatre of Saint Louis; the world premiere, in Tel Aviv, of Janice Hamer’s *Lost Childhood*, based on the Holocaust memoir of Yehuda Nir; and last February’s production of *L’elisir d’amore* with the Curtis Opera Theatre.

Mr. Canty’s production of *L’Italiana in Algeri* with Connecticut Opera was named second on the *Hartford Courant*’s list of top ten arts events of 2006. In 2004 he directed the critically acclaimed revival of Lee Hoiby’s *A Month in the Country*, available on Albany Records. In 2003 he directed the American premieres of Martinů’s *Hlas Lesa* and *Les Larmes de couteau* at Gotham Chamber Opera, which the *New York Times* described as

being staged “with a startling combination of sensitivity and panache.” Prior to that he directed *Don Giovanni* at Florida Grand Opera, *Lucky Girl* at the McCarter Theatre, and *Madama Butterfly* for the New York City Opera National Company.

Mr. Canty especially enjoys working with young singers and has directed shows at Manhattan School of Music, Israeli Vocal Arts Institute, Juilliard School, Yale School of Music, Academy of Vocal Arts, Boston University, University of Michigan, and Louisiana State University among others.

His favorite productions include Wolf Trap Opera’s *Don Giovanni*, *A Midsummer Night’s Dream*, *L’Italiana in Algeri*, and *The Rake’s Progress*; *Il Campanello* at the Teatro Comunale in Casalmaggiore, Italy; *L’elisir d’amore* at the Shanghai Grand Theatre in

## Stage Director Ned Canty’s Mirror on ‘Don Giovanni’

*Don Giovanni* is a mirror—a distorting, fun-house mirror that every singer, director, audience member, critic, or society gazes into and sees what only they see.

The Don is a dashing rogue, or a rapist, pure and simple. He is a flawed, quixotic romantic, ever questing for the perfect, unattainable woman. He is a capitalist tool. He is an existential, postmodern, pre-Byronic, pseudo-Freudian, anticlerical, proto-Brechtian vessel for whatever critical theory or political movement is currently the fashion.

This is all understandable, I suppose, given how little we are told about the character of the Don and what makes him tick. This is a title character who virtually never speaks his mind or reveals his heart. No self-reflective arias for him. His most beautiful music, the Act Two serenade, is a lie. He is a black hole at the center of the opera, around which the other characters spin and thrash, trying desperately not to be sucked in. We see only his actions, and we ascribe to them the sort of motivations that make sense to us, that reinforce our view of the world, of men, of women, of power, of morality, of God.

This being the case, I will not bore you with my own thoughts as to what makes him tick. As the child of psychologists, I can assure you, I’ve spent my share of time pondering. But what I’ve learned from doing this piece three times in the past four years is that you probably won’t agree with me, or the conductor, or the singer portraying

China; *Pagliacci* at Edmonton Opera; *Orpheus in the Underworld* and *The Music Shop* for the Juilliard Opera Center; and *Chérubin*, *The Rape of Lucretia*, and *La bohème* at the Israeli Vocal Arts Institute in Tel Aviv.

Mr. Canty is festival director of the New York Television Festival and serves as director of libretto development for American Opera Projects. For more on his work, visit his website at [www.nedcanty.com](http://www.nedcanty.com).

**Andrew Lieberman, scenic designer**

Andrew Lieberman's recent opera projects include *Aïda*, *L'isle de Merlin*, and *Partenope*, directed by Christopher Alden, as well as the Philip Glass *Orphée*, directed by Sam Helfrich. His designs for opera and stage have been seen in the United States

and abroad, at Deutsche Oper Berlin, English National Opera, Royal Shakespeare Company, Opéra de Montréal, New York City Opera, Glimmerglass Opera, Spoleto Festival USA, Long Beach Opera, Cincinnati Opera, Wolf Trap Opera Company, Gotham Chamber Opera, Opera Theatre of Saint Louis, the Kennedy Center, Second Stage, and the Public Theater. He has also designed for productions at America's most prominent regional venues, including the McCarter Theatre, La Jolla Playhouse, Long Wharf Theatre, and Baltimore's Centerstage. Mr. Lieberman is the recipient of a New York Drama Desk nomination for Charles Mee's *Wintertime*, and he is a Princess Grace award-winner. He is the head of stage design at Tisch School of the Arts at NYU.

him tonight. In the end Don Giovanni belongs to you, the audience, and you should make of him what you will.

**A few final thoughts to ponder:**

- For a brief time in Victorian England, it was quite fashionable to have a life-like wax replica of a deceased loved one created to commemorate them—sometimes this was displayed at the mausoleum, and sometimes in the home. This was the inspiration for our graveyard scene.
- It was Mozart's keen desire to create a piece with three distinct female characters—one tragic, one comic, and one who straddles both worlds. This is always a touchstone for me in approaching not only the three women's roles, but the piece overall.
- As always in Mozart, the geometry of relationships is key—three couples, plus a spare. It is this “extra piece” on the board that is interesting to me, and raises the question of who is the spare piece in the Elvira/Giovanni/Leporello triangle. Who does Elvira “match” with?
- My final paragraph of the note proper aside, it is not un-useful to keep the psychology of addiction in mind when watching *Giovanni*. Up to you in the end. Really.

**Maiko Matsushima, costume designer**

Maiko Matsushima's most recent design includes *The Children of Vonderly* (Classic Stage Company, New York City); *Adding Machine* and *Suitcase or, those that resemble flies from a distance* (La Jolla Playhouse, Calif.); *Brooklyn Bridge* (Children's Theatre Company, Minn.); *Bomb-itty of Errors* (The Repertory Theatre of St. Louis); *All Is Not* (Adirondack Theatre Festival, N.Y.); *So Close, The Year of the Baby*, and *Cat's-Paw* (Soho Rep., New York City); *El Paso Blue* (Theatre Row, New York City); and *We Sink as We Run* (Dixon Place, New York City). She also has worked as an associate costume designer on Broadway's *Spring Awakening*, *Radio Golf*, *Lestat*, *Assassins*, *The Good Body*, and *Pacific Overtures*, as well as *Wicked* in Japan.

**Peter West, lighting designer**

Peter West's recent designs include *Amistad* (Spoleto Festival USA), *The Imaginary Invalid* (Shakespeare Theatre Company), *Griffelkin* (Manhattan School of Music), and *This Is the Rill Speaking* (American Opera Projects). Other designs include *9 Parts of Desire* at Manhattan Ensemble Theater and shows at New York Theatre Workshop, Flea Theater, Danspace Project, Fordham University, and the Juilliard School. Mr. West's regional credits include Shakespeare Theatre Company, Geffen Playhouse, Seattle Repertory Theatre, Berkeley Repertory Theatre, Arena Stage, Geva Theatre, Huntington Theatre Company, Shakespeare Santa Cruz, and California Shakespeare Theater. He has also designed for the American Dance Festival (Martha Clarke) and taught at Williams College and Brooklyn College.

**Jon Carter, hair and makeup designer**

Jon Carter has designed hair and makeup for a series of Curtis Opera Theatre productions and is very happy be back for *Don Giovanni*. On Broadway he has designed the makeup for *A Tale of Two Cities* and *Xanadu* and is the associate hair designer for *The Little Mermaid* and *Shrek*. His other New York credits include *The Good Negro* (Public Theater), *End Game* (Brooklyn Academy of Music), and *Albert Herring* (Gotham Chamber Opera). His regional designs include productions for the Wilma, Philadelphia Theatre Company, Prince Music Theater, Walnut Street Theatre, Centerstage, Delaware Theatre Company, and Dallas Theater Center. He has served as hair and makeup artist for the Santa Fe Opera, Minnesota Opera, Opera Company of Philadelphia, Opera Omaha, and Opera Cleveland. Jon attended the Pennsylvania Academy of the Fine Arts.

**Lisa Keller, recitative harpsichord**

Curtis opera and voice coach Lisa Keller was educated at Catholic University and the Brevard Music Center summer program, receiving a degree in piano performance, summa cum laude. She received her master's degree with the same distinction from Duquesne University, where she studied with Metropolitan Opera coach Warren Jones. Upon finishing her graduate work, Ms. Keller was invited by Pittsburgh Opera general director Tito Capobianco to join the company as principal répétiteur, as well as coach and accompanist for its young artist program. She later served as pianist and vocal coach for the Hartt School of Music, Connecticut Concert Opera, and West Chester University School of Music. Ms. Keller has studied with Maurizio Arena and served as vocal coach for the Ezio

Pinza Council for American Singers of Opera program in Oderzo, Italy. She serves on the music staffs of the Opera Company of Philadelphia, Opera Colorado, New Jersey Opera Theater, and Wexford Festival Opera, and she spends summers at the Santa Fe Opera.

**Nathan Bachhuber** (Leporello, November 21 and 23), from Appleton, Wis., is a baritone studying in the opera program with Susanna Eken, adjunct faculty. He graduated from the voice program with a Bachelor of Music degree in 2007. Credits include: *Iolanta* (Ibn-Hakia), *L'elisir d'amore* (Dulcamara), *Le nozze di Figaro* (title role), *La rondine* (Rambaldo), *L'Ormindo* (Amida), *Albert Herring* (the Vicar), *Trouble in Tahiti* (Sam), *The Magic Flute* (Papageno), and *Alcina* (Melisso) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and concert soloist at the Tanglewood Institute.

**Joseph Barron** (The Commendatore), from Pittsburgh, is a bass-baritone studying in the opera program with Stephen Smith, adjunct faculty. Credits include: *L'incoronazione di Poppea* (Seneca), *A Midsummer Night's Dream* (Bottom), *Little Women* (Friedrich Bhaer), *L'elisir d'amore* (Dulcamara), and *Dialogues des Carmélites* (ensemble) for Oberlin Conservatory of Music; *La Sonnambula* (Count Rodolfo) for Oberlin in Italy; and roles for the Opera Theatre of Saint Louis and Opera North's Young Artist Program.

**Évan Boyer** (Leporello, November 20 and 22), from Louisville, Ky., is a bass studying in the opera program with Marlena Kleinman Malas. Credits include: *Iolanta* (René), *Ainadamar* (José Tripaldi), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for the Tanglewood

Music Center, Chautauqua Institution, and Northwestern University; and, as a soloist, concerts with the Chautauqua Symphony Orchestra, Northwestern Philharmonia, Northwestern Chorale, and Northwestern University's Chapel Choir.

**Brandon Cedel** (Chorus), from Hershey, Pa., is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Belcore), *Le nozze di Figaro* (Antonio, Antonio's Assistant), *La rondine* (Crébillon), *The Audition* (ensemble), and *L'Ormindo* (Osmano) for the Curtis Opera Theatre; roles for the Chautauqua Institution, scenes for the Juilliard School's precollege vocal department, and, as a soloist, concerts with the Hershey Symphony and the Wednesday Club Symphony.

**Layla Claire** (Donna Elvira, November 21 and 23), from Penticton, British Columbia, is a soprano studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Ainadamar* (Margarita Xirgu), *Le nozze di Figaro* (Countess), *La rondine* (Yvette) and *L'Ormindo* (Erisbe) for the Curtis Opera Theatre; roles for the Tanglewood Music Center and Atelier d'Opéra de l'Université de Montréal; and concerts with Montreal's Leonardo da Vinci Orchestra, Laval Symphony Orchestra, and Montreal Chamber Orchestra.

**Jason Coffey** (Chorus), from Allendale, Mich., is a tenor studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Iolanta* (Almeric), *Ainadamar* (Torero, Maestro), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro* (Don Curzio, Don Basilio) for the Curtis Opera Theatre; roles for Grand Valley State University; and, as a soloist, concerts

with the Bel Canto Chorus (Milwaukee) and the Skokie Valley Symphony Orchestra.

**Charlotte Dobbs** (Donna Elvira, November 20 and 22), from Chester, Vt., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Iolanta* (title role), *Ainadamar* (Nuria), and *Le nozze di Figaro* (Countess) for the Curtis Opera Theatre; soloist, Nielsen Symphony No. 3 ("Sinfonia espansiva") with the Curtis Symphony Orchestra conducted by Alan Gilbert; and roles for the Juilliard Opera Center, Yale Opera, Chautauqua Institution, and Marlboro Music.

**Evan Hughes** (Don Giovanni, November 21 and 23), from Santa Barbara, Calif., is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Iolanta* (René), *Ainadamar* (José Tripaldi), *Le nozze di Figaro* (title role), *Postcard from Morocco* (Man with a Cornet Case), *La rondine* (Périchaud), *The Audition* (ensemble), and *L'Ormindo* (Ariadeno) for the Curtis Opera Theatre; roles for the Tanglewood Music Center, Music Academy of the West, UCLA, Opera Santa Barbara, Interstate Five Productions, and Skagen Festival in Denmark; and recitals at Carnegie Hall and in California for the Marilyn Horne Foundation, at Verizon Hall for a Philadelphia Orchestra postlude, and on the Brownville (Neb.) Concert Series.

**Karen Jesse** (Donna Anna, November 21 and 23), from Prairie View, Ill., is a soprano studying in the opera program with Barbara Honn, adjunct faculty. Credits include: *Iolanta* (Friend of Iolanta), *Ainadamar* (Chorus), *La Voix humaine*, *Postcard from Morocco* (Lady with

a Cake Box), *La rondine* (Magda), *L'Ormindo* (Nerillo), *Albert Herring* (Lady Billows), *Trouble in Tahiti* (Dinah), *Dido and Aeneas* (Second Witch), *Ariadne auf Naxos* (Echo), and *The Magic Flute* (First Lady) for the Curtis Opera Theatre; roles for the Chautauqua Institution and Oberlin Opera Theater; and performances with the Cleveland Orchestra.

**Kirsten MacKinnon** (Chorus), from Burnaby, British Columbia, is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Die Zauberflöte* (First Spirit) for the Vancouver Opera and, as a soloist, Handel's *Messiah* in Vancouver and an evening of opera at the Teatro Caio Melisso in Spoleto, Italy. As the senior classical voice competition winner at the B.C. Provincials, she represented British Columbia at the 2008 National Festival in Edmonton, Alberta.

**Elliot Madore** (Don Giovanni, November 20 and 22), from Weston, Ontario, is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Belcore), *Postcard from Morocco* (Man with a Shoe Sample Kit), *La rondine* (Rambaldo), *The Audition* (ensemble), *L'Ormindo* (Nerillo), *Albert Herring* (Sid), *Dido and Aeneas* (Aeneas), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Speaker) for the Curtis Opera Theatre; roles for the Chautauqua Institution, Opera Theatre of Saint Louis as a Gerdine Young Artist, and Opera Colorado; and, as a soloist, concerts with the Canada Pops Orchestra and Etobicoke School for the Arts Symphony Orchestra.

**Amanda Majeski** (Donna Anna, November 20 and 22), from Gurnee, Ill., is a soprano studying in the opera program

with Marlena Kleinman Malas. Credits include: *Iolanta* (title role), *Ainadamar* (Nuria), *La Voix humaine*, *Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), *The Audition* (ensemble), and *L'Ormindo* (Erisbe) for the Curtis Opera Theatre; soloist, R. Strauss *Rosenkavalier Suite* with the Curtis Symphony Orchestra; and roles for the Opera Company of Philadelphia, Opera Theatre of Saint Louis, and Northwestern University. She gave a duo-recital at Carnegie Hall for the Marilyn Horne Foundation and received a 2007 Sara Tucker Study Grant from the Richard Tucker Music Foundation.

**Marquita Raley** (Chorus), from Washington, D.C., is a mezzo-soprano studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Iolanta* (Martha), *Ainadamar* (Chorus), *L'elisir d'amore* (Giannetta), and *Le nozze di Figaro* (Marcellina) for the Curtis Opera Theatre; and roles for the Juilliard Opera Center and Chautauqua Institution.

**Kevin Ray** (Masetto, November 20 and 22), from Cornwall, N.Y., is a baritone studying in the opera program with Mark Oswald, adjunct faculty. Credits include: *Iolanta* (Robert) and *Le nozze di Figaro* (Count) for the Curtis Opera Theatre; and roles for Music Academy of the West, Oberlin Opera Theater, Oberlin in Italy, and the Rossini Opera Festival.

**Elizabeth Reiter** (Zerlina, November 20 and 22), from Chicago, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Dido and Aeneas* (Belinda), *The Rape of Lucretia* (Lucia), and *Albert Herring* (Emmie) for the Manhattan School of Music; *Così fan tutte* (Despina) and

*L'incoronazione di Poppea* (Damigella) for the Chautauqua Institution; and roles for the Opera Theatre of Saint Louis, Chicago Opera Theater, and Aspen Opera Theater Center.

**Shir Rozzen** (Chorus), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Lorraine Nubar, adjunct faculty. Credits include: *Il barbiere di Siviglia* (Rosina) and *The Ballad of Baby Doe* (Augusta) for the Washington National Opera's Institute for Young Singers; and roles for the Juilliard School's Pre-College Division, Mannes Preparatory, and Thelma Yellin High School of the Arts.

**Sarah Shafer** (Chorus), from State College, Pa., is a soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Ainadamar* (Chorus), *L'elisir d'amore* (Chorus), *Le nozze di Figaro* (Barbarina), *La rondine* (Cantor), *The Audition* (ensemble), and *L'Ormindo* (Mirinda) for the Curtis Opera Theatre; scenes at the 2007 Vocal Arts Symposium at Colorado College; an appearance on NPR's *From the Top*; and concert soloist with the State College Choral Society.

**Thomas Shivone** (Masetto, November 21 and 23), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Iolanta* (Bertrand), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for Centro Studi Lirica in Italy, Travis Avenue Baptist Church in Fort Worth, and Fort Worth Academy of Fine Arts; and, as a soloist, Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

**Diego Silva** (Don Ottavio, November 21 and 23), from Mexico City, is a tenor studying in the voice program with Marlena Kleinman Malas. Credits include: *Chamanika* (Xochipilli); roles for the International Vocal Arts Institute in Montreal and International Opera Summer Program in Saltillo, Mexico; and, as a soloist, concerts with the Coyoacán Symphony Orchestra, Bellas Artes Orchestra, Acapulco Philharmonic, Minería Symphony Orchestra, and Aguascalientes Symphony Orchestra.

**Joshua Stewart** (Don Ottavio, November 20 and 22), from New Orleans, is a tenor studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Iolanta* (Almeric), *Ainadamar* (Ruiz Alonso), *L'elisir d'amore* (Nemorino), *Le nozze di Figaro* (Don Basilio, Don Curzio), *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormino* (Erice), *Albert Herring* (Mr. Upfold), *Dido*

and *Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; and roles for Music Academy of the West, Centro Studi Lirica in Italy, Intermezzo Young Artist Development Program, and New Orleans Center for Creative Arts.

**Ashley Thouret** (Zerlina, November 21 and 23), from Toronto, is a soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *Iolanta* (Friend of Iolanta), *Ainadamar* (Chorus), *L'elisir d'amore* (Adina), *Le nozze di Figaro* (Susanna), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *L'Ormino* (Melide), *Dido and Aeneas* (Belinda), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Pamina) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and a concert with the Ocean City Pops Orchestra.



## PRODUCTION CREDITS

Assistant Conductor	Kuok-man Lio
Assistant Stage Manager	Melanie Potorski
Musical Preparation	Danielle Orlando, <i>Principal Opera Coach</i> Lisa Keller, Susan Nowicki, Donald St. Pierre
Rehearsal Pianists	Anna Fré, Kristen Ditlow, Bonnie Wagner
Italian Diction	Corradina Caporello
Resident Wardrobe Supervisor	Tricia Wenglar Rubin
Projected Title Operator	Bonnie Wagner

## SPECIAL THANKS

Jim Griffith, production manager, Prince Music Theater,  
and the entire production staff of the Prince Music Theater

# This Fall and Winter at Curtis

For details on the entire season, visit [www.curtis.edu](http://www.curtis.edu) or call 215-893-7902.

Unless otherwise noted, performances take place in Curtis's Field Concert Hall.

## November

### 9 PECO Family Concert Series

Introduction to the Voice

### 16 Student Recital Series

VIVALDI *Four Seasons*

St. Mark's Church

### 20–23 The Curtis Opera Theatre

DON GIOVANNI by Mozart

Ari Peltó, *conductor*

Ned Canty, *stage director*

Prince Music Theater

## December

### 5 The Curtis Chamber Orchestra

Presented by Philadelphia Chamber

Music Society

Otto-Werner Mueller, *conductor*

José Maria Blumenschein, *violin* ('07)

Misha Amory, *viola*

RESPIGHI *Gli uccelli (The Birds)*

LESHNOFF *Double Concerto*

BEETHOVEN *Symphony No. 6 ("Pastorale")*

Perelman Theater at the Kimmel Center

### 7 Alumni Recital Series

Jennifer Koh, *violin* ('02), and

Ieva Jokubaviciute, *piano* ('00)

## January

### 20 The Curtis Symphony Orchestra

Christoph Eschenbach, *conductor*

Meng-Chieh Liu, *piano* ('93)

DUTILLEUX *Métaboles*

BARBER *Piano Concerto*

BERLIOZ *Symphonie fantastique*

Verizon Hall at the Kimmel Center

## February

### 1 Alumni Recital Series

Gary Graffman and Friends, an

80th-Birthday Celebration

### 10–15 The Curtis Opera Theatre

IMPRESSIONS OF PELLÉAS by Debussy/

adapted Brook and Constant

Lisa Keller, *music director*

Elizabeth Stevens, *stage director*

Curtis Opera Studio

### 11–15 The Curtis Opera Theatre

THE MEDIUM by Menotti

Danielle Orlando, *music director*

Elizabeth Stevens, *stage director*

Curtis Opera Studio

### 22 Alumni Recital Series

Vertigo String Quartet

José Maria Blumenschein, *violin* ('07)

Johannes Dickbauer, *violin* ('07)

Lily Francis, *viola* (*Violin* '06)

Nicholas Canellakis, *cello* ('06)

PENNSYLVANIA  
COUNCIL  
ON THE



The Curtis Institute of Music receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.



## ABOUT CURTIS

**T**he Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 162 students, ensuring that admissions are based solely on artistic promise. A Curtis education is tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Jennifer Higdon, Hilary Hahn, Leila Josefowicz, Lang Lang, and Time for Three.

**The Curtis Symphony Orchestra** performs on an annual subscription series that typically includes three concerts under the direction of eminent conductors in nearby Verizon Hall at the Kimmel Center, home of the Philadelphia Orchestra. Some of the programs are repeated at Carnegie Hall and in regional venues. The orchestra has appeared at the Kennedy Center and in major European cities.

The Curtis Symphony Orchestra has enjoyed a close association with every music director of the Philadelphia Orchestra since Leopold Stokowski advised Mary Louise Curtis Bok on the school's founding in 1924. During their tenures Stokowski, Eugene Ormandy, Riccardo Muti, and Wolfgang Sawallisch conducted the Curtis Symphony Orchestra in concert and in frequent reading sessions of major orchestral repertoire. While in town Philadelphia Orchestra guest conductors—such as Alan Gilbert, Roger Norrington, Simon Rattle, and David Zinman—often lead the Curtis Symphony Orchestra in similar reading sessions. Christoph Eschenbach, the Philadelphia Orchestra's most recent music director, continues a close relationship with Curtis, conducting orchestra performances annually.

This professional training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in major orchestras across the United States, Canada, and abroad. Orchestra concerts are supported by the Jack Wolgin Orchestral Concerts endowment fund.

In nearby venues such as the Prince Music Theater, the **Curtis Opera Theatre** fully stages operas each year with professional directors and designers, creating fresh interpretations of standard repertoire and contemporary works. It often gives concert performances with the Curtis Symphony Orchestra and a production in the intimate Curtis Opera Studio, too, and singers appear on the Student Recital Series. Curtis's longtime, informal association with the Opera Company of Philadelphia recently developed into an annual production presented by the Kimmel Center in its Perelman Theater, combining OCP musical direction and marketing with Curtis performers and designers.

The entire program, which casts every singer in multiple roles each season, offers a training experience unique among American conservatories. This has enabled recent graduates to join the sixty-plus alumni who have performed with the Metropolitan Opera, as well as to perform with major opera companies worldwide. The Curtis Opera Theatre is directed by Mikael Eliassen.

The Curtis Institute of Music requires numerous and varied performances of its students both at school and in external venues. Almost every Monday, Wednesday, and Friday night during the school year, students perform solo and chamber works on Curtis's **Student Recital Series** in Field Concert Hall. During the second semester, recitals are added on Tuesday evenings, on weekends, and in the afternoon.

Student recitals are open to the public free of charge and are recorded by Curtis for educational use and possible broadcast. Highlights are featured at [www.InstantEncore.com/curtis](http://www.InstantEncore.com/curtis), as well as on public radio stations WHYY-FM in Philadelphia and WITF-FM in Harrisburg. Select recitals are broadcast on Y Arts, a digital cable television channel produced by WHYY-TV.

Learn more about Curtis performances, faculty, and admissions at [www.curtis.edu](http://www.curtis.edu).

# The Curtis Symphony Orchestra

## VIOLIN

William M. Hollis Jr.  
Principal Chair

Independence Foundation Chair  
David & Sandra Marshall Chair

-  Anastasia Agapova  
Herbert R. and Evelyn Axelrod Fellowship
- Dayna Kristie Anderson  
James and Cynthia Cook Annual Fellowship
- Rebecca Anderson  
James and Betty Matarese Annual Fellowship
- Elizabeth Basoff-Darskaia  
Nina and Billy Albert Annual Fellowship
- Benjamin Beilman\*\*  
William H. Roberts Annual Fellowship
- Maia Cabeza  
Dr. Samuel R. and Mrs. Beatrice S. Rossman Fellowship
- Ray Chen\*  
Artio Global Management Annual Fellowship
- Hannah Choi  
Jean J. Sterne Fellowship
-  Nikki Chooi  
Charles and Judith Freyer Annual Fellowship
-  Elizabeth Fayette  
Came L. Tolson Memorial Annual Fellowship
- Amalia Hall  
Mary Louise Curtis Bok Fellowship
- Hyo Rim Han  
Huldah Bender Kerner, M.D., Fellowship
-  Zenas Hsu  
Jeannette Epstein Fellowship
- Susan Jang  
Efrem Zimbalist Fellowship
-  Chohia Kim  
Carol K. Gerstley Annual Fellowship
-  Jeoung-Yin Kim
-  Barbora Kolářová
- Justine Lamb-Budge  
Bryan A. Lee  
Susan and Edward Montgomery Fellowship
-  Yiyi Julia Li  
Barbara and Hrach Kaspanan Annual Fellowship
- Richard Lin  
J. Oliver Lewis Memorial Fellowship
- Joel Link  
Milka Violin Artist Fellowship
- Zoë Martin-Doike  
Jerme Cadek Lucktenberg Annual Fellowship
- Petr Matějka  
Mark and Esther Kramer Fellowship
- Chan Ho Park  
Mark and Esther Kramer Fellowship
- Brittany Sklar  
Emily W. Sunstein Annual Fellowship
- Ji-Won Song  
Horace W. Goldsmith Annual Fellowship
- Malwina Sosnowski  
Milka Violin Artist Fellowship

## Josef Špaček\*

Herbert R. and Evelyn Axelrod Fellowship

## Yu-Chien Tseng

John J. Medveckis Annual Fellowship

## Xiao Wang

## VIOLA

Hollis Family Principal Chair

## Jinsun Hong

Edwin B. Gargues Annual Fellowship

## Philip Kramp

Walter and Leonore Annenberg Fellowship

## Rachel Kuipers

Gerry and Marguerite Lenfest Fellowship

## Kuan Liu

Milena Pajaro-van de Stadt+

Guna S. Mundheim Annual Fellowship

## Alexander Michael Petersen

John S. and James L. Knight Foundation Fellowship

## Vicki Powell

Shaun F. O'Malley Fellowship

## Hyo Bi Sim

## Minkyung Sung

Horace W. Goldsmith Annual Fellowship

## Marina Thibeault

Jean J. Sterne Fellowship

## Sang Hyun Mary Yong

Ruth and Eugene Helmer Fellowship

## CELLO

Nina B. Hollis Principal Chair

Independence Foundation Chair

## Natalie Helm

Christina and Jeffrey Lune Annual Fellowship

## Summer Hu

Gie and Lisa Liem Annual Fellowship

## Jeong Hyoun Lee

Milton Levy Annual Fellowship

## Ji-Young Lee

Joseph Druian Fellowship

## Hiro Matsuo

Anderson and Dana Pew Fellowship

## Sarah Rommel

Carol Coe Conway Memorial Fellowship

## Camden Shaw

Frank S. Bayley Annual Fellowship

## Brook Speltz++

Louisa Knapp Curt's Fellowship

## Yu-Wen Wang

Jacqueline du Pré Memorial Fellowship

## Branson Yeast

## DOUBLE BASS

Hollis Family Principal Chair

## Joseph Campagna

Merck Annual Fellowship

## Blake Hinson

Harry L. and Cecilia F. Slavin Fellowship

## Alexander Jacobsen

## Paul Kowert

Emilio Gravagno Annual Fellowship

## Rex Surany

Edwin B. Gargues Annual Fellowship

## Nathan Vedal

## Derek Zadinsky

Florence R. Laden Memorial Fellowship

## FLUTE

Dr. Andrea M. Baldeck

Principal Chair

## Maron Khoury

Charles M. Kanev Memorial Fellowship

## Masha Popova

Alma and Edwin Lakin Annual Fellowship

## Sonora Slocum

Don Peck Annual Fellowship

## Bile Zhang

Julius Baker Fellowship

## OBOE

Dr. W. Stephen Croddy

Principal Chair

## Michelle Duskey

United States Steel Corporation Annual Fellowship

## Adam M. Kiswardy

## Korey Marshall

Gephart Family Fellowship

## Camille White

Jill and Sheldon Bonovitz Annual Fellowship

## CLARINET

Hollis Family Principal Chair

## Ruokai Chen

Feix Meyer Fellowship

## Keunhee Bruce Cho

## Kelly Coyle

Nellie Lee Bok Fellowship

## Yao Guang Zhai

Horace W. Goldsmith Annual Fellowship

## BASSOON

Hollis Family Principal Chair

## Rae Feldcamp

Anderson and Dana Pew Fellowship

## Matthew McDonald

Myer and Helen K. Schwartz Annual Fellowship

## William Short

Joseph and Carol Sharris Annual Fellowship

## Natalya Rose Vrbsky

William Curtis Bok Bassoon Fellowship

## Wenmin Zhang

Horace W. Goldsmith Annual Fellowship

## HORN

William M. Hollis Principal Chair

James Alexander

Rebekah Daley

Susan and Frank Mechura Annual Fellowship

Katherine Jordan

Corey Klein

Edwin B. Garrigues Annual Fellowship

Adedeji Bailes Ogunfolu

Bruce Jay Gould, M.D., Annual Fellowship

Courtney Prizrenac

Huldah Bender Kerner, M.D., Fellowship

## TRUMPET

Hollis Family Principal Chair

Matthew Ebisuzaki

Philadelphia Orchestra Annual Fellowship

Sara Huebner

Matthew Neal Kitzen-Abelson

Christopher Stingle

Bok Foundation Fellowship

Stanford L. Thompson

William A. Loeb Fellowship

## TROMBONE

Dr. Luther W. Brady

Principal Chair

Brian Santero

Samuel Schlosser

Ryan Seay

Crown Holdings, Inc., Annual Fellowship

Nathan Lodge, *bass trombone*

## TUBA

Scott Devereaux

Bong S. Lee Fellowship

## TIMPANI AND PERCUSSION

Hollis Family Principal Chair

Benjamin Folk

William W. Bernheim Fellowship

Yi Fei Fu

Nicholas Murry

Michael Sparhuber

Abigail Rebecca Zubrow Cohen Memorial Fellowship

Mari Yoshinaga

Graham and Joanne Berwind Annual Fellowship

## HARP

Croddy Family Principal Chair

Madeline G. Blood

MaryJane Mayhew Barton Fellowship

Ko-Ni Choi

Manjin Costello Memorial Fellowship

Coline-Marie Orliac

L. Daniel Dannenbaum Fellowship

Danyi Xia

## CELESTA

Gary and Naomi Graffman Chair

Kuok-man Lio

Albert M. Greenfield Fellowship

## MANAGERS

Tim Ressler, *Orchestra Manager*

David Murray, *Orchestra Librarian*

Brittini Troy, *Assistant Orchestra Manager*

## STUDENT STAGE CREW

Ray Chen

Benjamin Folk

Yi Fei Fu

Paul Kowert

Joel Link

Petr Matějka

Nicholas Murry

Adedeji Bailes Ogunfolu

Ryan Seay

Michael Sparhuber

Rex Surany

Mari Yoshinaga

\* Co-concertmasters

\*\* Principal Second Violin

+ Principal Viola

++ Principal Cello

♪ Opera Orchestra

The conductor for each Curtis Symphony Orchestra performance is made possible by the Gustave and Rita Hauser Chair.

The Curtis Institute of Music thanks the individuals and organizations who are helping to support tomorrow's musical legends through named endowed and annual fellowships. For information on the Curtis Fellowship Program, please contact Elizabeth A. Wright, vice president for development, at 215-717-3119.

# Composition, Conducting, Keyboard, and Vocal Studies Students at The Curtis Institute of Music

## COMPOSITION

**Ke-Chia Chen**

Stefany and Simon Bergson Annual Fellowship

**Matthew Cmiel**

Edith Evans Braun Fellowship

**Chris Rogerson**

ASCAP Foundation Annual Fellowship

**Daniel Shapiro**

John H. McFadden and Lisa D. Kabnick Annual Fellowship

**Wang Jie**

Milton Rock Composition Fellowship

**Christopher Weiss**

Jimmy Brent Fellowship

## CONDUCTING

**Joshua Gersen**

John N. Park Annual Fellowship

**Kuok-man Lio**

Albert M. Greenfield Fellowship

**Daniel Stewart**

David H. Spingman Memorial Fellowship

## ORGAN

**Patrick Kreeger**

Mrs. Cary William Bok Fellowship

**Nathan Laube**

Dr. Mi-Wha Lee Fellowship

**Daniel Rationale**

Edna Harkness Fellowship

**Joshua Stafford**

Edwin B. Gamgves Annual Fellowship

## PIANO

**Yen Yu Chen**

Suzanne Roberts Cultural Development Fund Annual Fellowship

**Vivian Cheng**

David H. Spingman Memorial Fellowship

**Andrew Hsu**

The Rising Star Annual Fellowship

**Daniel Hsu**

Edna Harkness Fellowship

**Ruoyu Huang**

Martin and Sarah Taylor Fellowship

**Shih-Wei Huang**

Roy Pressman Annual Fellowship

**Ran Jia**

Wike Family Fellowship

**Kyu Yeon Kim**

Yvonne K. Druan Fellowship

**Kuok-Wai Lio**

Richard A. Doran Fellowship

**Pallavi Mahidhara**

Shaun F. O'Malley Fellowship

**Christina Naughton**

Hirsig Family Fellowship

**Michelle Naughton**

Bernard M. Guth Fellowship

**Jiuming Shen**

Robert Ehrman Fellowship

**Jiayi Sun**

Gay Elliot Scott Fellowship

**Yekwon Sunwoo**

Gerry and Marguerite Lenfest Fellowship

**Andrew Tyson**

Raph Berkowitz Fellowship

**Xiaohui Yang**

Michael and Cecilia Iocovella Capuzzi

Memorial Fellowship

**Haochen Zhang**

Harold and Helene Schonberg Fellowship

**Yunqing Zhou**

Bernice and Jerry Rubenstein Annual Fellowship

## VIOLIN

(not in orchestra)

**Jung Min Choi**

Sueyun and Gene Locks Fellowship

**Ye-Rang Kim**

Jack Wolgin Fellowship

## VOCAL STUDIES

**Dominic Armstrong**

Arthur Tracy Fellowship

**Nathan Bachhuber**

Bobby Ellen Kimbe, Ph.D., Annual Fellowship

**Joseph Barron**

William Home Fellowship

**Allen Boxer**

Edwin B. Gamgves Annual Fellowship

**Evan Boyer**

Florence Kirk Keppel Fellowship

**Brandon Cedel**

Margaret Auli Wynne and Milly E. Wynne Fellowship

**Layla Claire**

Lela A. Wike Fellowship

**Jason Coffey**

Mimi Lane and Robert Durham Annual Fellowship

**Tammy Coil**

Edwin B. Gamgves Annual Fellowship

**Charlotte Dobbs**

Schroders Investment Management Annual Fellowship

**Evan Hughes**

Ronald V. and Patricia Judd Stone Annual Fellowship

**Karen Jesse**

Robert Montgomery Scott Fellowship

**Adrian Kramer**

Joseph Cairns Jr. and Ernestine Bacon Cairns Memorial Fellowship

**Kirsten MacKinnon**

**Elliot Madore**

David H. Spingman Memorial Fellowship

**Amanda Majeski**

Barbara Moskow Fellowship

**Rinnat Moriah**

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**Marquita Raley**

George L. Barnes Annual Fellowship

**Kevin Ray**

Drs. James A. Katowitz and Carol Rocamora Annual Fellowship

**Elizabeth Reiter**

**Shir Rozen**

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**Allison Sanders**

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**Diego Silva**

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**Joshua Stewart**

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**Ashley Thoutet**

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*The Edward Hyde Cox Fund for Young Musicians,  
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assistance to cover travel and promotional expenses of selected graduating  
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Schroders expresses its deep appreciation to  
The Curtis Institute of Music  
for all it does to train  
the world's most gifted young musicians.



Schroders Head of Philadelphia Fixed Income David Baldt  
with Charlotte Dobbs, soprano, who holds the  
Schroders Investment Management Annual Fellowship



# Schroders

# The Curtis Institute of Music Faculty

## PERFORMANCE FACULTY

### BASSOON

Bernard Garfield  
Daniel Matsukawa

### CELLO

Carter Brey  
David Soyer  
*The Orlando Cole Chair  
in Violoncello Studies*  
Peter Wiley

### CLARINET

Donald Montanaro

### COMPOSITION

Richard Danielpour  
Jennifer Higdon  
*The Rock Chair in Composition*  
David Ludwig  
*Coordinator*

### THE HELEN F. WHITAKER FUND CONDUCTING PROGRAM

Otto-Werner Mueller  
*Head of Department*  
*The Rita and Gustave Hauser Chair  
in Conducting Studies*

### DOUBLE BASS

Edgar Meyer  
Harold Hall Robinson

### FLUTE

Jeffrey Khaner

### HARP

Elizabeth Hainen  
Judy Loman  
*The Mary Jane Mayhew  
Barton Chair  
in Harp Studies*

### HARPSICHORD

Lionel Party

### HORN

Jennifer Montone

### OBOE

Richard Woodhams

### ORGAN

Alan Morrison  
*The Haas Chantable Trust Chair  
in Organ Studies*

### PIANO

Leon Fleisher  
Claude Frank  
Gary Graffman  
Seymour Lipkin  
Meng-Chieh Liu  
Robert McDonald  
*The Penelope P. Watkins Chair  
in Piano Studies*  
Eleanor Sokoloff  
Ignat Solzhenitsyn

### TIMPANI AND PERCUSSION

Christopher Deviney  
*Coordinator*  
Don Liuzzi  
Rolando Morales-Matos  
Scott Robinson  
Robert Van Sice

### TROMBONE

Nitzan Haroz  
Blair Bollinger, *bass trombone*

### TRUMPET

David Bilger  
Frank Kaderabek

### TUBA

Carol Jantsch  
Paul Krzywicki

### VIOLA

Misha Amory  
Joseph de Pasquale  
Roberto Díaz  
*The James and Betty Matarese Chair  
in Viola Studies*  
Michael Tree

### VIOLIN

Shmuel Ashkenasi  
Victor Danchenko  
Pamela Frank  
Ida Kavafian  
Aaron Rosand  
*The Dorothy Richard Staring Chair  
in Violin Studies*  
Yumi Ninomiya Scott  
Joseph Silverstein  
Arnold Steinhardt



## VOCAL STUDIES

### (Voice and Opera Programs)

Mikael Eliassen

*The Hirsig Family Head-of-  
Department Chair in Vocal  
Studies, Artistic Director of the  
Curtis Opera Theatre*

Danielle Orlando

*Principal Opera Coach*

Susan Shiplett Ashbaker

*Opera and Voice Coach*

Corradina Caporello

*Italian Diction*

Charles Conwell

*Stage Combat and Stage Fencing*

Kristin Ditlow

*Vocal Studies Pianist*

Anna Fré

*Vocal Studies Pianist*

Lisa Keller

*Opera and Voice Coach*

Marlena Kleinman Malas

*Vocal Teacher*

Denise Massé

*French Repertoire Coach*

Ghenady Meirson

*Russian Repertoire Coach*

David Moody

*Opera and Voice Coach*

Susan Nowicki

*Opera and Voice Coach*

Joan Patenaude-Yarnell

*Vocal Teacher*

Robert Rowland

*History Faculty*

Ulrike Shapiro

*German Diction*

Donald St. Pierre

*Opera and Voice Coach*

Bonnie Wagner

*Vocal Studies Pianist*

Ariel Weiss

*Alexander Technique*

## CHAMBER MUSIC:

*Strings and Mixed Ensembles*

Pamela Frank

Meng-Chieh Liu

Steven Tenenbom

*Coordinator*

Performance Faculty Members

## CHAMBER MUSIC: Woodwinds

Jeffrey Khaner

Daniel Matsukawa

Donald Montanaro

Ricardo Morales

## CHAMBER MUSIC: Brass

Jeffrey Curnow

Performance Faculty Members

## ENSEMBLE AND REPERTOIRE STUDIES: Orchestra

Otto-Werner Mueller

*Head of Conducting Department  
The Rita E. and Gustave M. Hauser Chair  
in Conducting Studies*

David Hayes

*Staff Conductor*

Sarah Hatsuko Hicks

*Staff Conductor*

## ENSEMBLE AND REPERTOIRE STUDIES: Orchestral Repertoire

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*Cello*

Harold Hall Robinson

*Double Bass*

Richard Woodhams

*Woodwinds*

Paul Krzywicki

*Brass*

Don Liuzzi

*Timpani and Percussion*

## ELEMENTS OF CONDUCTING

Virginia Allen

## SUPPLEMENTARY PIANO

Annie Petit

Keiko Sato

Marion Zarieczna

## RESIDENT PIANIST

Hugh Sung

*Director of Instrumental*

*Accompaniment and Student*

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*Acting Director*

Virginia Allen

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Jonathan Coopersmith

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Roger Grant

Philip J. Kass

*Curator of String Instruments*

Ford Mylius Lallerstedt

Mei-Mei Meng

Harvey Sachs

Keiko Sato

Eric Sessler

Sheridan Seyfried

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Carla Puppini

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Matthew Glandorf

Mary Kinder Loiselle

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Mason Jones

*Horn*

Joan Hutton Landis

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Ned Rorem

*Composition*

Karen Tuttle

*Viola*

John Weaver

*Organ*

# The Curtis Institute of Music Staff

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Robert Fitzpatrick, *Dean*

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Melinda Whiting, *Vice President for Communications*

Elizabeth A. Wright, *Vice President for Development*

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Carol Darrell, *Staff Accountant*

Michelle Lawrence, *Bookkeeper*

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Laura C. Kelley, *Director of Publications*

Susie Pierce, *Ticket Office Manager*

Jennifer Rycerz, *Public Relations Manager*

Cari Sundermeier, *Communications Associate*

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## CAREER DEVELOPMENT SERVICES

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Engagement and Career Development Services*

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Erica H. Jacobsohn, *Touring and  
Booking Manager*

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Elaine Katz, *Special Projects*

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and Government Support/Director of  
Development Services*

Charlotte Biddle, *Director of Special Events*

Mary Ellen Cosaboon, *Stewardship Manager*

Anthony J. Brown, *Director of the Annual Fund*

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Anne O'Donnell, *Director of Alumni and  
Parent Relations*

Bob Paul, *Director of Corporate and Individual  
Relations*

Elizabeth Racheva, *Director of Campaign  
Resources*

Lisa Shepperson, *Development Associate for  
Alumni, Parents, and Friends*

Charles Sterne III, *Director of Planned Giving  
and Major Gifts*

## EXECUTIVE VICE PRESIDENT'S OFFICE

Nan Alderson, *Executive Assistant and Facilities  
and Board Coordinator*

Tamara Nuzzaci, *Manager, Strategic Plan and  
Campaign Initiatives*

## HUMAN RESOURCES

Patricia Lombardo, *Human Resources and  
Benefits Coordinator*  
([patricia.lombardo@curtis.edu](mailto:patricia.lombardo@curtis.edu))

## INSTRUMENTAL ACCOMPANIMENT AND STUDENT RECITALS

Hugh Sung, *Director of Instrumental  
Accompaniment and Student Recitals*

Matthew Barker, *Concert Office Administrator*

Jungeun Kim, *Administrative Coordinator for  
Recitals and Concerts*

## JOHN DE LANCIE LIBRARY, MILTON L. ROCK RESOURCE CENTER

Elizabeth Walker, *Head Librarian*

Darryl Hartshorne, *Circulation Manager*

Kenton Meyer, *Assistant Librarian*

Lisa Shiota, *Catalog Librarian*

Theo T. Smith, *AV Desk and Program  
Coordinator*

Susannah Thurlow, *Archivist*

Stephanie Wilson, *Bindery Assistant*

## MAINTENANCE

John Egan, *Maintenance Staff*

Anthony De Angelo, *Maintenance Assistant*

**ORCHESTRA LIBRARY, MILTON L. ROCK  
RESOURCE CENTER**

Timothy Ressler, *Orchestra Manager*  
David Murray, *Orchestra Librarian*  
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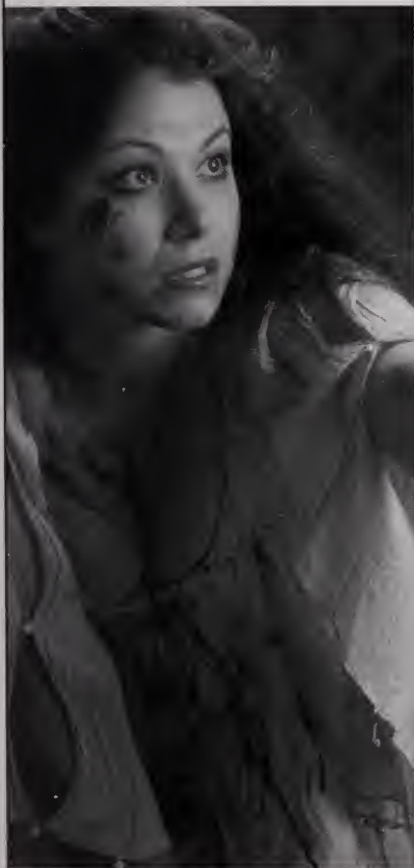
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### *Legends in Music*

Jennifer Curtis & Saeka Matsuyama, violins; Che-Hung Chen & Teng Li, violas;  
Susan Babini & Clancy Newman, cellos; Bridget Kibbey, harp; Jasmine Choi, flute  
Sunday, September 28, 2008 at 3:00 p.m.<sup>†</sup>

*Debussy, Bartók, Caplet, Jolivet, Takemitsu & Schoenberg*

### *Cellist Susan Babini* PHILADELPHIA RECITAL DEBUT

Susan Babini, cello; Anna Polonsky, piano

Sunday, October 19, 2008 at 3:00 p.m.<sup>†</sup>

*Mendelssohn, Beethoven, Couperin & Carter*

### *Ysaÿe & Bach — Marvels of the Violin*

Korbinian Altenberger, Jennifer Curtis, Saeka Matsuyama  
& Ayano Ninomiya, violins

Sunday, November 16, 2008 at 3:00 p.m.<sup>†</sup>

*Solo sonatas of Ysaÿe & Bach*

### *Accordionist Lidia Kaminska* IN RECITAL

Lidia Kaminska, accordion; Jennifer Curtis, violin;  
Michael Mizrahi, piano

Sunday, December 7, 2008 at 3:00 p.m.<sup>†</sup>

*Bach, Scarlatti, Gubaidulina, Pushkarenko,  
Meijering, Sergeyeva & Piazzolla*

### *Violinist Saeka Matsuyama* PHILADELPHIA RECITAL DEBUT

Saeka Matsuyama, violin; Charles Abramovic, piano

Sunday, February 1, 2009 at 3:00 p.m.<sup>†</sup>

*Novacek, Lutoslawski, Brahms, Bach & Saint-Saëns*

### *A Musical Tapestry*

Susan Babini, cello; Doug O'Connor, saxophone;  
Spencer Myer, piano

Sunday, February 22, 2009 at 3:00 p.m.<sup>†</sup>

*Berio, Denisov, Ravel, Ginastera & Harbison*

### *Clarinetist José Franch-Ballester*

#### IN RECITAL

José Franch-Ballester, clarinet; Andrius Žilabys, piano

Sunday, March 22, 2009 at 3:00 p.m.<sup>†</sup>

*Message, Brahms, Poulenc & Lovreglio*

### *Rising Stars*

Angela Meade, soprano; Bridget Kibbey, harp; Di Wu,  
piano; Symphony in C; Rossen Milanov, Music Director

Thursday, April 16, 2009 at 7:30 p.m.<sup>\*</sup>

*Currier, Richard Strauss & Rachmaninoff*

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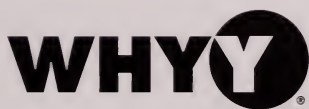
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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Seventeenth Student Recital

Friday, November 21 at 8 p.m.

Field Concert Hall

Prelude and Fugue in B-flat minor,  
BWV 867

Johann Sebastian Bach  
(1685–1750)

from *The Well-Tempered Clavier Book 1*

Yekwon Sunwoo, piano

Sonata in D major, K. 311

Wolfgang Amadeus Mozart  
(1756–91)

Allegro con spirito

Andante con espressione

Rondo: Allegro

Xiaohui Yang, piano

Concerto No. 20 in D minor, K. 466

Mozart

Allegro

Romance

Rondo: [Allegro assai]

Haochen Zhang, piano

Yunqing Zhou, piano accompaniment

INTERMISSION

Ballade No. 1 in G minor, Op. 23

Frédéric Chopin  
(1810–49)

*Islamei: fantasie orientale*

Mily Balakirev  
(1837–1910)

Yekwon Sunwoo, piano

Quartet in E-flat major, Op. 47

Robert Schumann  
(1810–56)

Sostenuto assai—Allegro ma non troppo

Scherzo: Molto vivace

Andante cantabile

Finale: Vivace

Ray Chen, violin  
Vicki Powell, viola  
Natalie Helm, cello  
Andrew Tyson, piano



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Mozart concerto was prepared by Gary Graffman.

The Schumann quartet was prepared by Pamela Frank.

## Performers

Ray Chen, from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Vicki Powell, from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Andrew Tyson, from Durham, N.C., is a student of Claude Frank and entered Curtis in 2005.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005.

Yunqing Zhou, from Shenyang, China, is a student of Robert McDonald and entered Curtis in 2008.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Monday, December 1 at 8 p.m.

Graduation Recital: Yu-Wen Wang, cello

Field Concert Hall

- |              |   |
|--------------|---|
| Beethoven    | Variations on "Bei Männern, welche Liebe fühlen"<br>from Mozart's <i>Die Zauberflöte</i>      |
| Paganini     | Sonata a preghiera: Variations de bravoure<br>on a Theme from Rossini's <i>Mosè in Egitto</i> |
| Schumann     | Adagio and Allegro, Op. 70  |
| Shostakovich | Sonata in D minor, Op. 40<br>Yu-Wen Wang, cello<br>Kuok-man Lio, piano                        |
| Kodály       | Duo for Violin and Cello, Op. 7<br>Ray Chen, violin<br>Yu-Wen Wang, cello                     |

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Eighteenth Student Recital

Graduation Recital—Yu-Wen Wang, cello

Monday, December 1 at 8 p.m.

Field Concert Hall



Variations on

“Bei Männern, welche Liebe fühlen”

from Mozart’s *Die Zauberflöte*

Ludwig van Beethoven

(1770–1827)

Sonata in D minor, Op. 40

Allegro non troppo

Allegro

Largo

Allegro

Dmitri Shostakovich

(1906–75)

Yu-Wen Wang, cello

Kuok-man Lio, piano

INTERMISSION

Adagio and Allegro, Op. 70

Robert Schumann  
(1810–56)

Yu-Wen Wang, cello  
Kuok-man Lio, piano

Duo for Violin and Cello, Op. 7

Zoltán Kodály  
(1882–1967)

Allegro serio, non troppo

Adagio

Maestoso e largamente, ma non troppo lento—Presto

Ray Chen, violin  
Yu-Wen Wang, cello

Sonata a preghiera for Violin and Orchestra:  
Variations de bravoure  
on a Theme from Rossini's *Mosè in Egitto*  
arranged by Luigi Silva

Nicolò Paganini  
(1782–1840)

Yu-Wen Wang, cello  
Kuok-man Lio, piano



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Recitals are professionally recorded for educational use and possible broadcast.



Coaches

The Kodály duo was prepared by Pamela Frank, Ida Kavafian, and Peter Wiley.

## Performers

Yu-Wen Wang, from Kaohsiung City, Taiwan, entered The Curtis Institute of Music in 2003. She currently studies with Peter Wiley, cello of the Guarneri String Quartet, and began her Curtis studies with Orlando Cole, now faculty emeritus. She holds the Jacqueline du Pré Memorial Fellowship.

Ms. Wang has appeared as a soloist with the Taipei Civic Symphony Orchestra, Temple University's Youth Chamber Orchestra and Chamber Ensemble, and Physicians' Chamber Orchestra of Taiwan.

An active chamber musician, she recently participated in the Caramoor Rising Stars Program in Katonah, N.Y., where she performed with Pamela Frank, Atar Arad, and Ronald Thomas. As a member of the 2008 Curtis On Tour ensemble, she performed in Pennsylvania, Maine, Florida, and California.

Ms. Wang has attended the Amelia Island Chamber Music Festival in Florida, Music from Angel Fire's Young Artist Program in New Mexico, Music@Menlo Chamber Music Institute, and ENCORE School for Strings.

Ray Chen, from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Wednesday, December 3 at 8 p.m.

Field Concert Hall

Beethoven      **Quartet No. 8 in E minor, Op. 59, No. 2**  
                    **("Razumovsky")**

Nikki Chooi, violin

Bryan A. Lee, violin

Alexander Michael Petersen, viola

Hiro Matsuo, cello

Tchaikovsky    **Concerto in D major, Op. 35**

Ji-Won Song, violin

Jungeun Kim, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Nineteenth Student Recital

Wednesday, December 3 at 8 p.m.

Field Concert Hall

#### Concerto for Trombone and Orchestra

Henri Tomasi

Andante et scherzo—Valse

(1901–71)

Nocturne

Tambourin

Samuel Schlosser, trombone

Hugh Sung, piano

#### Concerto in D major, Op. 35

Peter Ilich Tchaikovsky

Allegro moderato

(1840–93)

Canzonetta: Andante

Finale: Allegro vivacissimo

Ji-Won Song, violin

Jungeun Kim, piano

INTERMISSION

**The Curtis Chamber Orchestra**

Friday, December 5 at 8 p.m.

Perelman Theater at the Kimmel Center

José-Luis Novo, conductor

José Maria Blumenschein, violin ('07)

Misha Amory, viola

Presented by Philadelphia Chamber Music Society

Respighi            ***Gli uccelli (The Birds)***

Leshnoff           **Double Concerto**

Beethoven         **Symphony No. 6 ("Pastorale")**

Tickets: \$23; available at [www.pcmsconcerts.org](http://www.pcmsconcerts.org) or 215-569-8080.



**Next Student Recital**

Friday, December 5 at 8 p.m.

Field Concert Hall

J. S. Bach           **Chaconne from Partita No. 2 in D minor,  
BWV 1004**  
Zenas Hsu, violin

Beethoven         **Sonata No. 15 in D major, Op. 28 ("Pastoral")**  
Xiaohui Yang, piano

Beethoven         **Sonata in A major, Op. 12, No. 2**  
Ji-Won Song, violin  
Xiaohui Yang, piano

Liszt                **Sonata in B minor**  
Pallavi Mahidhara, piano

Programs are subject to change.



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**MISHA AMORY**, viola

### VIOLIN I

Josef Spacek  
Dayna Anderson  
Ray Chen  
Hannah Choi  
Elizabeth Fayette  
Bryan Lee  
Joel Link  
Xiao Wang

### CELLO

Brook Speltz  
Natalie Helm  
Hirotaka Matsuo  
Camden Shaw  
Yu-Wen Wang

### HORN

James Alexander  
Rebekah Daley  
Katherine Jordon  
Corey Klein  
Adedeji Ogunfolu  
Courtney Prizrenac

### DOUBLE BASS

Blake Hinson  
Joseph Campagna  
Nathan Vedal  
Derek Zadinsky

### TRUMPET

Matthew Ebisuzaki  
Stanford Thompson

### VIOLIN II

Benjamin Beilman  
Maia Cabeza  
Nikki Chooi  
Hyo Rim Han  
Barbora Kolarova  
Yiyiing Li  
Petr Matejak  
Brittany Sklar

### FLUTE

Maron Khoury  
Maria Popova  
Sonora Slocum  
Bi Le Zhang

### TROMBONE

Brian Santero  
Samuel Schlosser  
Ryan Seay

### VIOLA

Milena Pajaro-van de Stadt  
Philip Kramp  
Alexander Petersen  
Vicki Powell  
Win Kyung Sung  
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Ruokai Chen  
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Madeline Blood  
Coline-Marie Orliac

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Rae Feldcamp  
Matthew McDonald  
William Short  
Rose Vrbsky  
Wenmin Zhang

### KEYBOARD

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## *Gli Uccelli* (The Birds) (1927)

### OTTORINO RESPIGHI

Born July 9, 1879, in Bologna, Italy

Died April 18, 1936, in Rome

Ottorino Respighi always had a profound sense of the past, and this appeared in his own music in many ways. His famous Roman trilogy is an evocation of that city's imperial past, full of orchestral virtuosity and technicolor excitement. But Respighi also had a scholarly interest in music of the past, particularly Italian and French music of the seventeenth and eighteenth centuries, and he drew on this in quite different ways as a source for his own creativity. These could range from his use of Gregorian chant to incorporating themes by earlier composers in his own music, as he did in his three suites of *Ancient Airs and Dances*.

One of Respighi's most charming uses of the past is his *Gli uccelli* ("The Birds"), composed in 1927 and first performed that same year in Sao Paulo, Brazil. This five-movement suite of "bird-pieces" for small orchestra is based on lute and harpsichord pieces by earlier composers that had been inspired by different kinds of birds.

The opening Prelude is based on a harpsichord piece by Bernardo Pasquini (1637-1710), one of Italy's greatest keyboard performers—it previews themes that will return in subsequent movements. *La colomba* (The Dove) is based on a lute piece by the Paris-based lutenist Jacques de Gallot (d. 1690); here the solo oboe sings the dove's melancholy song, which vanishes in a series of trills. *La gallina* (The Hen) is derived from a harpsichord piece by Jean-Philippe Rameau (1683-1764), who was renowned for his musical depiction of everyday events (one of his harpsichord pieces describes his operation for gallstones); this particular hen clucks noisily and rushes about energetically. *L'usignuolo* (The Nightingale) is based on an anonymous seventeenth-century melody that murmurs and coos softly. *Il cucù* (The Cuckoo), also from a keyboard piece by Pasquini, makes a spirited conclusion to the suite. The bird can be heard "cuckoo-ing" throughout, and Respighi appends a long coda that reprises the various bird-calls from all the movements.

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## Double Concerto for Violin, Viola, and Orchestra (2007)

**JONATHAN LESHNOFF**

Born in 1973 in New Brunswick, NJ.

Jonathan Leshnoff's Double Concerto for Violin, Viola and Orchestra of 2007, commissioned by a consortium including the IRIS Chamber Orchestra, Duluth Symphony, Curtis Institute Orchestra, National Gallery of Art Orchestra and Mr. Jeremiah German, comprises four movements that are varied in mood and musical idiom. The first movement (Slow) is pensive and brooding; a unifying motive that is threaded throughout the Concerto is introduced by the solo viola at its initial entrance and then taken up by the violin. The Scherzo, energetic and syncopated, is structured around a returning refrain separated by contrasting episodes: A-B-A-B-A; the viola motive from the first movement is superimposed upon the final "A" section. Mysterious is a descendant of the haunting and sometimes unsettling "night music" that Béla Bartók often favored for his slow movements. Like several of Bartók's pieces, this one follows an "arch form," starting softly and then rising to an expressive high point with a songful strain at its center (which contains the viola motive) before receding into its closing measures. The Finale is virtuosic and rambunctious and completes the formal cycle of the Concerto, not just by recalling the viola motive but also by returning the music that closed the opening movement at the end, there given a somber character but here transformed into a positive and uplifting finish for the work.

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Jonathan Leshnoff is quickly winning an international reputation as one of America's most gifted young composers. The New Jersey-born composer is riding the crest of a wave of popularity which has resulted in performances of his works by the Baltimore, Buffalo, IRIS, Kyoto, Kansas City, Columbus, Oakland, Duluth Superior, Boca Raton, National Gallery of Art, and National Repertory Symphony Orchestras, as well as the Baltimore Chamber Orchestra, Extramadura Orchestra of Madrid, Peabody and Curtis Institute Orchestras, Twenty First Century Consort, Da Capo Chamber Players, and the "President's Own" United States Marine Band. His latest projects include new symphonic works, several chamber pieces, and a number of choral/orchestral works. The award-winning Leshnoff, an associate professor at Towson University, has been selected by Jeffrey Khaner, Philadelphia Orchestra principal flutist, to write a new concerto. Leshnoff is composer-in-residence with the Baltimore Chamber Orchestra. [www.jonathanleshnoff.com](http://www.jonathanleshnoff.com)

## Symphony No. 6 in F Major, Op. 68, *Pastoral* (1803-08)

**LUDWIG VAN BEETHOVEN**

Born December 16, 1770, in Bonn

Died March 26, 1827, in Vienna

It was an extraordinary evening at the Theater an der Wien on the December evening in 1808 when Beethoven gave the most celebrated of all his concerts. On that special benefit occasion, in addition to performances of the Fourth Piano Concerto, the scena and aria *Ah! perfido*, and excerpts from the Mass in C Major, three of the master's latest works were heard for the first time. One was the Choral Fantasy, Op. 80, which we hear relatively rarely. But the other two were symphonies—the Fifth and Sixth—that have held an undisputed place among his best-loved works.

Beethoven had been working on the Sixth Symphony intermittently for five years. Ideas that were to become the theme of the second movement and the trio tune of the third were first jotted down in the same sketchbook of 1803-04 where the Third Symphony, the *Eroica*, originated. The composer laid the *Pastoral* aside for a while, returned to it in 1806, and finished it two years later.

The popularity of this music is doubtless due in part to the vividness and immediacy of its evocation of nature. Beethoven offered explicit clues in his movement headings to the work's extra-musical meaning. He also emphasized, however, that the symphony constituted "more the expression of feeling than painting," and the picturesque touches, such as the evocation of birdsong and rippling water in the second movement, thunder and torrential rain in the fourth, and shepherds' pipes in the finale, should not be allowed to divert all our attention from the sheer musical skill shown here by a great composer at the peak of his powers.

Opera and the piano concerto constitute the core of Mozart's output. The string quartet, together with the symphony, fulfill the same role with Haydn. In Beethoven's work, it is symphony, this time allied with piano sonata and string quartet, that stands as the central and most characteristic genre. Each of the three forms occupied the composer's attention for a quarter-century or more.

With the piano sonata—naturally enough, given the intimacy of the medium—he carried out some of his most personal and daring experiments of form and expression. The string quartet, the most abstract and dialectical medium of the three, paralleled these developments part of the way and then took over alone to become the vehicle of Beethoven's most rarefied late inspirations. The symphony, in contrast, is an essentially large-scale, public medium; not surprisingly, it afforded the composer an ideal vehicle for the more dramatic, vehement, and sensation-ally striking side of his musical mind.

Commentators have traditionally drawn a broad distinction, from the *Eroica* onward, between the odd-numbered and the even-numbered symphonies. Nos. 3, 5, 7, and 9 are widely considered to manifest the symphonic Beethoven in his forcefully dramatic vein, whereas their even-numbered companions are supposed to be lighter—more "classical" and "abstract"—in style. It is questionable how far these perceptions stem from the music itself or how far, instead, they may result more

superficially from certain traditions of performing style. At any rate, just as the Fourth Symphony possesses inspirations as tensely mysterious as any in Beethoven and the Eighth revels in some of his most unrestrained dynamic effects, so the Sixth Symphony, in any remotely adequate performance, has the power to make its listeners shiver as nervously, feel as wet and cold, and in turn exult as full-heartedly as they might do in the face of the natural phenomena it evokes.

But the Sixth should not be regarded as just one work in a set. Every masterpiece is unique. The uniqueness in this case manifests itself in a harmonic method peculiarly well suited to the depiction of nature. In strong contrast with the sudden thematic jabs and cataclysms of its predecessor in the Fifth Symphony, the first movement of the Sixth proceeds in broad, sustained paragraphs, cumulative rather than histrionically convulsive in effect. These grand stretches of music tend to be repeated several times at different pitches, like the changing vistas of a countryside seen from varying angles as we climb a hill.

Such is the inner strength of these quiet processes that it is surprising to note, in retrospect, how lightly most of the symphony is scored. Beethoven, indeed, marshals his orchestral forces with an unfailing care for the long line of the work. In the first two movements, aside from the regular woodwinds (and with the embellishment of two muted solo cellos in the *Scene by the brook*), the strings are reinforced only by the horns. To these modest resources even the lusty peasants' dance of the third movement adds no more than a pair of trumpets. It is not until the *Storm* requires them that piccolo, trombones, and timpani make their delayed and thus highly dramatic appearance in the symphony; and of these additions, only the trombones (this time for solemn rather than vehement purposes) are retained in the concluding *Shepherds' hymn*. (It has, incidentally, become clear from recent research that in the second movement Beethoven intended not only the two solo cellos but also the violins to play with mutes.)

There was a time when programmatic associations in symphonic works were regarded by critics, if not by concertgoers at large, as a weakness. Such elements, it was thought, detracted in some reprehensible fashion from the stature of "pure" or "absolute" music. Fortunately that aberration is past. We can now perceive Beethoven's *Pastoral* Symphony as an achievement just as toweringly symphonic as pastoral.

It is music that builds on a special and entirely legitimate tradition of nature-illustration, a line that includes such masters as Vivaldi, Gluck, and Haydn, as well as lesser figures like Haydn's friend Dittersdorf and the German composer Justin Heinrich Knecht, whose symphony titled *Musical Portrait of Nature* has movement titles that closely foreshadow Beethoven's. Beethoven was not always an *enfant terrible*. He was happy to use tradition when it suited his artistic purpose. But he took his pastoral precedents to a pitch of intensity undreamed of before him; he captured the natural scene, if less grandiloquently, certainly no less movingly and profoundly than Mahler was later to do; and he achieved all this without for a moment neglecting the priorities of sheer musical invention and development.

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## **UPCOMING PCMS CONCERTS** **AT PERELMAN THEATER**

\* \* \* \* \*

### **TOKYO QUARTET**

Sunday, December 14, 3 pm

Haydn: Quartet in G Major, Op. 76, No. 1

Bartok: Quartet No. 5

Mendelssohn: Quartet in D Major, Op. 44, No. 1

\* \* \*

### **VLADIMIR FELTSMAN, piano**

Friday, January 9, 8 pm

Bach: Partita in B-flat Major, BWV 825

Schubert: Four Impromptus, D. 899

Schumann: Carnaval, Op. 9

\* \* \*

### **ANDRÉS CÁRDENES, violin**

**ROBERTO DÍAZ, viola**

**EFE BALTACIGIL, cello**

**JEREMY DENK, piano**

Wednesday, January 14, 8 pm

Mozart: Piano Quartet in E-flat Major, K. 493

Brahms: Sonata for Viola and Piano in D Major, Op. 78 (arr.)

Dvorak: Piano Quartet in E-flat Major, Op. 87

\* \* \*

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**THE CURTIS CHAMBER ORCHESTRA**  
**OTTO-WERNER MUELLER, conductor**

*With Guest Artists:*

**JOSÉ MARIA BLUMENSCHNEIN, violin**  
**MISHA AMORY, viola**

Ottorino Respighi  
[1879-1936]

*Gli Uccelli* (The Birds) (1927)  
Prelude  
La colomba (The dove)  
La gallina (The hen)  
L'usignuolo (The nightingale)  
Il cucù (The cuckoo)

Jonathan Leshnoff  
[b. 1973]

Double Concerto for Violin, Viola,  
and Orchestra (2008)\*  
Slow  
Fast  
Mysterious  
Finale

\* Philadelphia Premiere

INTERMISSION

Ludwig van Beethoven  
[1770-1827]

Symphony No. 6 in F Major,  
Op. 68, "Pastorale" (1808)  
Allegro, ma non troppo  
Andante molto mosso  
Allegro  
Allegro  
Allegretto



*Please Note: José-Luis Novo will be replacing Otto-Werner Mueller. Maestro Mueller is recovering from surgery due to a detached retina.*



One of Spain's most promising conductors, José-Luis Novo is currently in his fourth season as Music Director and Conductor of the Annapolis Symphony Orchestra, and his sixth season as Music Director and Conductor of the Binghamton Philharmonic (New York). Prior to these appointments, Mr. Novo served as Assistant Conductor of the Cincinnati Symphony Orchestra under the direction of both Music Director Emeritus Jesús López-Cobos and Music Director Paavo Järvi, and the Cincinnati Pops Orchestra under Erich Kunzel. He has also held the positions of Music

Director of the Cincinnati Symphony Youth Orchestra, the Oxford Chamber Orchestra (Ohio), Associate Conductor of the National Repertory Orchestra, and Assistant Conductor of the National Youth Orchestra of Spain. Since 1999 he has been the Resident Conductor at the Eastern Music Festival in Greensboro, North Carolina. Recent engagements include the Baltimore, Syracuse, Modesto, and Tulsa Symphonies, and the National Repertory Orchestra. Previous guest conducting engagements have included appearances with the Minnesota Orchestra, the Cincinnati Chamber Orchestra, the Windsor, Stamford, Tallahassee, and Ridgefield Symphonies, among others.

As a violinist, he has appeared in concerts and recitals in Europe and in the United States, and has made recordings for the Spanish and Norwegian National Radios. He is a founding member of several important ensembles in which he has held leading positions: as concertmaster and soloist with the Youth Chamber Orchestra of Spain, as principal second violin of the New Amsterdam Sinfonietta, and as concertmaster of the National Youth Orchestra of Spain. Mr. Novo began his musical studies in his hometown of Valladolid. In 1988, he came to the US as a Fulbright Scholar, obtaining both Master of Music and Master of Musical Arts degrees from Yale University, where he was also bestowed the Frances G. Wickes Award and the Yale School of Music Alumni Association Prize. In 1992, the Spanish foundation La Caixa awarded him a fellowship to study at the Cleveland Institute of Music where he completed a Master of Music degree in orchestral conducting. Finally, he concluded his conducting studies at the University of Cincinnati College-Conservatory of Music. His conducting teachers have included Gerhard Samuel, Carl Topilow, Louis Lane, Edmon Colomer, James Ross, and Charles Bruck. Mr. Novo is a 2008 recipient of an ASCAP Adventurous Programming Award, and a 2005 Heart of the Arts Award.



# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Twentieth Student Recital

Friday, December 5 at 8 p.m.

Field Concert Hall



Sonata No. 15 in D major, Op. 28  
("Pastoral")

Ludwig van Beethoven  
(1770–1827)

Allegro

Andante

Scherzo: Allegro assai

Rondo: Allegro ma non troppo

Xiaohui Yang, piano

Sonata in A major, Op. 12, No. 2

Beethoven

Allegro vivace

Andante più tosto allegretto

Allegro piacèvole

Ji-Won Song, violin

Xiaohui Yang, piano

INTERMISSION

Chaconne  
from Partita No. 2 in D minor, BWV 1004  
Johann Sebastian Bach  
(1685–1750)  
Zenas Hsu, violin

Sonata in B minor  
Franz Liszt  
(1811–86)  
Pallavi Mahidhara, piano

Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

### Coaches

The Beethoven violin sonata was prepared by Victor Danchenko and Meng-Chieh Liu.

### Performers

Zenas Hsu, from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Pallavi Mahidhara, from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Ji-Won Song, from Seoul, is a student of Victor Danchenko and entered Curtis in 2007.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

**Next Student Recital**

Monday, December 8 at 8 p.m.

Chamber Music by Curtis Composers

Field Concert Hall

Ke-Chia Chen **Percussion Quartet**  
Benjamin Folk, percussion  
Patricia Franceschy, percussion ('08)  
Gabe Globus-Hoenich, percussion ('08)  
Mari Yoshinaga, percussion

Matthew Cmiel ***The Space Between***  
Maia Cabeza, violin  
Zenas Hsu, violin  
Rachel Kuipers, viola  
Hiro Matsuo, cello

Chris Rogerson ***Fractured Light***  
Vicki Powell, viola  
Kuok-man Lio, piano

Daniel Shapiro ***Annunciations***  
Samuel Schlosser, trombone  
Dayna Kristie Anderson, violin  
Elizabeth Fayette, violin  
Hyo Bi Sim, viola  
Ji-Young Lee, cello  
Alexander Jacobsen, double bass

Wang Jie ***Game for Two***  
Wang Jie, piano  
Kuok-man Lio, piano

Christopher Weiss ***Sonata for Unaccompanied Cello***  
Bronwyn Banerdt, cello ('08)

Programs are subject to change.

## Upcoming Curtis Events

### Alumni Recital Series

Sunday, December 7 at 3 p.m.

Jennifer Koh, violin ('02), and Ieva Jokubaviciute, piano ('00)

Field Concert Hall

J. S. Bach	Partita No. 2 in D minor, BWV 1004
Brahms	Sonata No. 2 in A major, Op. 100
Bartók	Sonata No. 1 for Violin and Piano

Subscriptions for four Alumni Recital Series events: \$95; available from the Curtis Ticket Office at 215-893-7902 or [www.curtis.edu](http://www.curtis.edu).

Single tickets: \$28; available at [www.curtis.edu](http://www.curtis.edu) or 215-893-7902. All artists donate their services, and proceeds benefit current Curtis students.



### Conversations at Curtis

Monday, December 8 at 6:30 p.m.

Field Concert Hall

Tom Keels discusses his new book, *Philadelphia's Rittenhouse Square*, written with Robert Morris Skaler.

Free admission, first-come-first-served seating

For more information: 215-717-3141 or [charlotte.biddle@curtis.edu](mailto:charlotte.biddle@curtis.edu)

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Alumni Recital Series

Jennifer Koh, violin, and Ieva Jokubaviciute, piano  
Sunday, December 7 at 3 p.m.  
Field Concert Hall

<b>Partita No. 2 in D minor, BWV 1004</b>	Johann Sebastian Bach
Allemande	(1685–1750)
Courante	
Sarabande	
Gigue	
Chaconne	

Jennifer Koh, violin

<b>Sonata No. 2 in A major, Op. 100</b>	Johannes Brahms
Allegro amabile	(1833–97)
Andante tranquillo—Vivace	
Allegretto grazioso (quasi andante)	

Jennifer Koh, violin  
Ieva Jokubaviciute, piano

INTERMISSION

Sonata No. 1 for Violin and Piano

Béla Bartók

Allegro appassionato

(1881–1945)

Adagio

Allegro molto

Jennifer Koh, violin  
Ieva Jokubaviciute, piano



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Performers

Jennifer Koh ('02), *violin*

Described as a “risk-taking, high-octane player” by the *Strad*, violinist Jennifer Koh has performed as a guest soloist with many of the world’s leading orchestras since winning the top prize at the Tchaikovsky Competition in 1994. She mesmerizes audiences with playing that combines intensity of temperament with a patrician poise and elegance, qualities that she brings to music old and new in equal measure. She has been heard with leading orchestras and conductors around the world. This season Ms. Koh appears as a soloist with the orchestras of Atlanta, Philadelphia, Minnesota, and Houston, and the National Symphony Orchestra in Washington, D.C.; in recitals in Vancouver, Los Angeles, and Philadelphia; and in chamber music concerts in New York at the 92nd Street Y.

Ms. Koh records regularly for the American Cedille label. Her four discs include the complete Schumann violin sonatas and music by J. S. Bach, Schubert, Karol Szymanowski, Bohuslav Martinů, Schoenberg, and jazz great Ornette Coleman. Her recent release *String Poetic*—with world premieres of works by Jennifer Higdon and Lou Harrison, as well as music by John Adams and Carl Ruggles—has been nominated for a 2008 Grammy Award.

Ms. Koh is a graduate of Oberlin College and The Curtis Institute of Music, where she worked extensively with Jaime Laredo and Felix Galimir.

**Ieva Jokubaviciute ('00), *piano***

A 2006 Borletti-Buitoni Trust Fellowship recipient, Lithuanian pianist Ieva Jokubaviciute performs regularly in the United States, Europe, and South America and made her Chicago Symphony debut at the Ravinia Festival with James Conlon in 2005. She made her Brazilian orchestral debut in Rio de Janeiro under the baton of Ligia Amadio. She has given solo recitals in Vilnius, Lithuania; on the Dame Myra Hess series in Chicago; at Caspary Hall in New York City; and at the Freer Gallery in Washington, D.C.

Much sought-after as a chamber musician, Ms. Jokubaviciute recently appeared at Carnegie Hall's Stern Auditorium and tours regularly with Musicians from Marlboro. Her piano trio—Trio Cavatina with Harumi Rhodes and Priscilla Lee—has performed in New York City and Boston. She appears annually at music festivals, including Marlboro, Ravinia, Bard, Prussia Cove in England, Festival de la musique de chambre at La Lointaine in France, and the Schleswig-Holstein Festival in Germany. An alumna of both The Curtis Institute of Music and Mannes College of Music, she studied with Seymour Lipkin and Richard Goode.

## Alumni Society of Greater Philadelphia

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin,

*Cochairman*

Fanabel Block Kremens,

*Cochairman*

Marcantonio Barone

Blanche H. Burton-Lyles

Mary Wheelock Javian

Alan Morrison

Richard A. Shapp

Brittany Sklar, *Student*

*Representative*



## Next on the Alumni Recital Series

Gary Graffman and Friends, an 80th-Birthday Celebration

Sunday, February 1 at 3 p.m.

Field Concert Hall

Korngold

*Suite for Two Violins, Cello, and*

*Piano, Left Hand, Op. 23*

Higdon

*Scenes from the Poet's Dreams*

Ray Chen and Benjamin Beilman, violin

Milena Pajaro-van de Stadt, viola

Brook Speltz, cello

Gary Graffman, piano ('46)

Single tickets: \$28; available at [www.curtis.edu](http://www.curtis.edu) or 215-893-7902.

All artists donate their services, and proceeds benefit current Curtis students.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Twenty-First Student Recital  
Chamber Music by Curtis Composers  
Monday, December 8 at 8 p.m.  
Field Concert Hall

### *Annunciations*

Daniel Shapiro  
(b. 1985)

Samuel Schlosser, trombone  
Dayna Kristie Anderson, violin  
Elizabeth Fayette, violin  
Hyo Bi Sim, viola  
Ji-Young Lee, cello  
Alexander Jacobsen, double bass

### *Fractured Light*

Chris Rogerson  
(b. 1988)

Incantation  
Matins  
Alone  
Evensong  
Storm  
Vespers

Vicki Powell, viola  
Kuok-man Lio, piano

*Game for Two*

Wang Jie

Allegretto non troppo

(b. 1980)

Allegro con júbilo

Allegretto non troppo

Wang Jie, piano

Kuok-man Lio, piano

INTERMISSION

*Sonata for Unaccompanied Cello*

Christopher Weiss

Moderato cantabile

(b. 1980)

Allegro brillante

Largo semplice

Presto energico

Moderato cantabile

Bronwyn Banerdt, cello

*A Space Between*

Matthew Cmiel

Study of Another's Beauty

(b. 1989)

Smear'd Black Ink

Maia Cabeza, violin

Zenas Hsu, violin

Rachel Kuipers, viola

Hiro Matsuo, cello

*Percussion Quartet*

Ke-Chia Chen

Prelude—I—Interlude—II—Finale

(b. 1979)

Benjamin Folk, percussion

Patricia Franceschy, percussion

Gabe Globus-Hoenich, percussion

Mari Yoshinaga, percussion

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## Composers

Ke-Chia Chen, from Taiwan, is a student of Richard Danielpour and entered Curtis in 2006.

Matthew Cmiel, from San Francisco, is a student of Jennifer Higdon and entered Curtis in 2007.

Chris Rogerson, from Amherst, N.Y., is a student of Jennifer Higdon and entered Curtis in 2006.

Daniel Shapiro, from Haverford, Pa., is a student of Richard Danielpour and David Ludwig and entered Curtis in 2008.

Wang Jie, from Shanghai, is a student of Richard Danielpour and entered Curtis in 2007.

Christopher Weiss, from Portsmouth, N.H., is a student of Richard Danielpour and entered Curtis in 2005.

## Performers

Dayna Kristie Anderson, from Arlington Heights, Ill., is a student of Yumi Ninomiya Scott and entered Curtis in 2005.

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Benjamin Folk, from Leland, Miss., is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2006.

Zenas Hsu, from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Rachel Kuipers, from Rochester, Minn., is a student of Roberto Díaz and entered Curtis in 2008.

Ji-Young Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Hiro Matsuo, from Chicago, is a student of David Soyer and Peter Wiley and entered Curtis in 2006.

Vicki Powell, from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Samuel Schlosser, from Seattle, is a student of Nitzan Haroz and entered Curtis in 2007.

Hyo Bi Sim, from Seoul, is a student of Roberto Díaz and entered Curtis in 2005.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2007.

Bronwyn Banerdt (Cello '08)

Patricia Franceschy (Timpani and Percussion '08)

Gabe Globus-Hoenich (Timpani and Percussion '08)

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.



### **Next Student Recital**

Wednesday, December 10 at 8 p.m.

Field Concert Hall

Vocal works by J. S. Bach and Haydn, and instrumental works by Varèse

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Twenty-Second Student Recital

Wednesday, December 10 at 8 p.m.

Field Concert Hall



#### Cantata No. 61:

Johann Sebastian Bach

#### “Nun komm der Heiden Heiland”

(1685–1750)

Overture: “Nun komm, der Heiden Heiland”

Recitative: “Der Heiland ist gekommen”

Aria: “Komm, Jesu, komm zu deiner Kirche”

Recitative: “Siehe, siehe!”

Aria: “Öﬆne dich, mein ganzes Herz”

Chorale: “Amen! Komm, du schöne Freudenkrone”

Sarah Shafer, soprano

Diego Silva, tenor

Thomas Shivone, bass-baritone

The Curtis Chamber Chorus and Ensemble

Matthew Glandorf, conductor

#### Missa brevis in F major, Hob. XXII:1

Joseph Haydn

#### (“Jugend Messe”)

(1732–1809)

Kyrie

Gloria

Credo

Sanctus—Benedictus

Agnus Dei

Sarah Shafer, soprano

Kirsten MacKinnon, soprano

The Curtis Chamber Chorus and Ensemble

Matthew Glandorf, conductor

## INTERMISSION

A celebration of the 125<sup>th</sup> birthday of Edgard Varèse (1883–1965)

### *Density 21.5*

Maron Khoury, flute

### *Octandre*

Assez lent

Très vif et nerveux

Grave

Masha Popova, flute

Korey Marshall, oboe

Kelly Coyle, clarinet

Natalya Rose Vrbsky, bassoon

Corey Klein, horn

Matthew Neal Kitzen-Abelson, trumpet

Ryan Seay, trombone

Alexander Jacobsen, double bass

Don Liuzzi, conductor

### *Hyperprism*

### *Ionisation*

20/21: The Curtis Contemporary Music Ensemble

Don Liuzzi, conductor



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20/21: The Curtis Contemporary Music Ensemble  
Don Liuzzi, founder; David Ludwig, artistic director

Flute

Maron Khoury

Masha Popova

Trombone

Ryan Seay

Nathan Lodge, *bass trombone*

Oboe

Korey Marshall

Double Bass

Alexander Jacobsen

Clarinet

Kelly Coyle

Percussion

Ke-Chia Chen

Matthew Cmiel

Bassoon

Natalya Rose Vrbsky

Zachary Crystal, *guest artist*

Benjamin Folk

Horn

Corey Klein

Yi Fei Fu

Joshua Gersen

Katherine Jordan

Andrew Hsu

James Alexander

Kuok-man Lio

Nicholas Murry

Trumpet

Matthew Neal

Chris Rogerson

Daniel Shapiro

Kitzen-Abelson

Michael Sparhuber

Matthew Ebisuzaki

Christopher Weiss

Mari Yoshinaga

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **Conductors and Soloists**

Maron Khoury, from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Kirsten MacKinnon, from Burnaby, British Columbia, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2008.

Sarah Shafer, from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Thomas Shivone, from Fort Worth, Tex., is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Diego Silva, from Mexico City, is a student of Marlena Kleinman Malas and entered Curtis in 2008.

Don Liuzzi, faculty

Matthew Glandorf (Organ '91), faculty



### **Final Student Recital of 2008**

Sunday, December 14 at 3 p.m.

Vocal Studies Department Recital

Field Concert Hall

Members of the Curtis Vocal Studies Department will perform works by Bellini, Cano, Cilea, Handel, Puccini, Rossini, R. Strauss, and Tchaikovsky.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

## Program Notes

### 20/21: The Curtis Contemporary Music Ensemble

Don Liuzzi, *founder*

David Ludwig, *artistic director*

Student Recital Series: Wednesday, December 10, 2008, Field Concert Hall

Edgard Varèse (1883–1965) has the smallest body of work of any internationally influential twentieth-century composer, with only about a dozen complete pieces. His slight output (his works tend to be short, as well) made a great impact on a wide variety of composers, among them John Cage, Pierre Boulez, and Frank Zappa. Yet Varèse received little attention until late in his life; he was unable to secure funding for many projects in the United States, where this native of France spent the better part of his career.

Varèse's music is quite dissonant and often busy with bright and harsh sounds, reflecting the composer's attraction to the din of modern city life. Like many of his contemporaries in the arts, he reacted to the sentimentality of the nineteenth century by describing a twentieth century shocked by war, political upheaval, and revolutionary developments in technology. Many consider his experimental approach to sound a foreshadowing of developments in electronic music that would not be heard for decades.

Tonight's program features four important works that Varèse wrote in the 1920s and '30s, his most productive decades.

***Density 21.5*** (1936) challenges the performer and listener alike. The solo flute's opening motive is expanded and contracted throughout the brief work in moments of lyricism and bright, shrill passages. The piece was written for Georges Barrère and the debut of his platinum flute. The instrument was an inspiration for Varèse, who titled the piece after the volumetric mass density of platinum, which rounds up to 21.5. Much of the composer's music finds its motivation in scientific terms and concepts, and it is no surprise that Varèse had a background in mathematics and engineering. *(Timing: approximately four minutes)*

***Octandre*** (1923) is one of Varèse's most frequently performed works. Scored for eight instruments, it, too, was inspired by science: The title comes from "octandrous" plants, whose flowers have eight stamens. Although it is uncharacteristic of Varèse to divide his works into movements, *Octandre* is set into three loosely connected parts. It is a classic example of his daring modernist language—strident, dissonant, and extremely compact in conveying its musical materials. *(Timing: approximately eight minutes)*

*Hyperprism* (1922–23) is scored for winds and percussion, a favorite combination for Varèse, who rejected the warm and Romantic sounds of string instruments. The prism is an apt description of the music, as colors and shapes seem to reflect and collide from one section to another. Varèse prefers large, dense harmonies saturated with notes that are rarely doubled between instruments. This adds to the biting quality of his chords—and makes them as rich and deep as the many unique facets of a prism.

*(Timing: approximately five minutes)*

Widely credited as the first concert work for percussion alone, *Ionisation* (1929–31) underscores Varèse's concept of music as “organized sound.” The composer uses thirteen percussionists and no discernable harmony or melody in the work. Instead he focuses on developing small cells of rhythm, “ionizing” them like atoms in their charged interactions throughout the course of the piece. He dwells in the textures and colors of percussion, which are musical abstractions that serve his modernist language well. The piece is not an analytic exercise, however, and the addition of the “lion’s roar” and multiple sirens into the ensemble adds a dramatic quality that is both urban and exotic.

*(Timing: approximately eight minutes)*

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Twenty-Third Student Recital  
Vocal Studies Department Recital  
Sunday, December 14 at 3 p.m.  
Field Concert Hall



### *Messiah*, selections

George Frederic Handel  
(1685–1759)

“Comfort ye my people”

Joshua Stewart, tenor

“Rejoice greatly”

Sarah Shafer, soprano

“Lascia ch’io pianga”  
from *Rinaldo*

Shir Rozzen, mezzo-soprano

“Sorge infausta una procella”  
from *Orlando*

Joseph Barron, bass-baritone  
Susan Nowicki, piano

Joan's Aria Peter Ilich Tchaikovsky  
from *Maid of Orleans* (1840–93)

Marquita Raley, mezzo-soprano  
Susan Nowicki, piano

"Un gitano sin su honor" José María Cano  
from *Luna* (b. 1959)

Diego Silva, tenor

"Vi mnye pisali ... Kogda bi zhizn domashnim krugom" Tchaikovsky  
from *Eugene Onegin*

Jason Coffey, baritone

"Quando me'n vo'" Giacomo Puccini  
from *La Bohème* (1858–1924)

Kirsten MacKinnon, soprano

"È la solita storia" Francesco Cilèa  
from *L'Arlesiana* (1866–1950)

Diego Silva, tenor

David Moody, piano

"Hab' mir's gelobt" Richard Strauss  
from *Der Rosenkavalier* (1864–1949)

Kirsten MacKinnon, soprano

Elizabeth Reiter, soprano

Marquita Raley, mezzo-soprano

"Heimliche Aufforderung," Op. 27, No. 3

Jason Coffey, baritone

"Die Nacht," Op. 10, No. 3

Shir Rozzen, mezzo-soprano

"Schlagende Herzen," Op. 29, No. 2

Sarah Shafer, soprano

"Ich trage meine Minne," Op. 32, No. 1

Kirsten MacKinnon, soprano

David Moody, piano

“Sie lebt hier ganz allein ...

R. Strauss

Lieben, Hassen, Hoffen, Zagen ...

Die Dame gibt mit trübem Sinn”

from *Ariadne auf Naxos*

Kirsten MacKinnon, soprano

Elizabeth Reiter, soprano

Sarah Shafer, soprano

Diego Silva, tenor

Joshua Stewart, tenor

Brandon Cedel, baritone

Joseph Barron, bass-baritone

Susan Nowicki, piano

#### INTERMISSION

“Duetto buffo di due gatti”

Gioacchino Rossini  
(1792–1868)

Sarah Shafer, soprano

Shir Rozzen, mezzo-soprano

“Ho un gran peso sulla testa”

from *L'Italiana in Algeri*

Adrian Kramer, baritone

*La Cenerentola*, selections

“Come un'ape ne' giorni d'aprile”

Brandon Cedel, baritone

“Sì, ritrovarla io giuro”

Joshua Stewart, tenor

David Moody, piano

*Il barbiere di Siviglia*, selections

Rossini

"Largo al factotum"

Kevin Ray, baritone

"Una voce poco fa"

Tammy Coil, mezzo-soprano

"All'idea di quel metallo"

Joshua Stewart, tenor

Kevin Ray, baritone

"Don Basilio ... buona sera"

Tammy Coil, mezzo-soprano

Joshua Stewart, tenor

Kevin Ray, baritone

Joseph Barron, bass-baritone

Allen Boxer, bass-baritone

Susan Nowicki, piano



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Recitals are professionally recorded for educational use and possible broadcast.



Selections from this concert will be available online for free  
streaming and download on Monday, December 15.

Visit [www.instantencore.com/curtis](http://www.instantencore.com/curtis) after 12 noon and enter this  
download code in the upper-right corner of the webpage:

**Dec08VS**

Click "Go" and follow the instructions on the screen to save music  
onto your computer.



The 2008–09 Student Recital Series  
will resume on Monday, January 12 at 8 p.m.

# The Curtis Institute of Music

## 2008–09 Student Recital Series

Vocal Studies Department Recital  
Sunday, December 14 at 3 p.m.  
Field Concert Hall

Please wait for the conclusion of each selection before turning the page, and hold all applause until the end of each set.  
Thank you.

### **“Lascia ch’io pianga” (“Let me weep”) from *Rinaldo***

Music by George Fredenc Handel ~ Text by Giacomo Rossi

Lascia ch’io pianga  
mia cruda sorte,  
e che sospiri la libertà.  
Il duolo infranga queste ritorte  
de’ miei martiri sol per pietà.

Translation from <http://en.wikipedia.org>

Let me weep  
my cruel fate,  
and let me sigh for liberty.  
May sorrow break these chains  
Of my sufferings, for pity’s sake.

### **“Sorge infausta una procella” (“An inauspicious tempest rises”) from *Orlando***

Music by George Fredenc Handel ~ Text by Carlo Sigismondo Capece

Sorge infausta una procella  
che oscurar fa il cielo e il mare  
sorge fausta poi la stella  
che ogni cor ne fa goder.  
Può talor il forte errare  
ma risorto dall’errore  
quel che pria gli dié dolore  
cusa immenso il suo piacer.

Translation by Ugo Berardi from [www.ana-database.com](http://www.ana-database.com)

An inauspicious tempest rises  
and darkens the sky and the sea  
after this good star rises  
and makes each heart happy.  
Sometimes the hero can err  
but, after the mistake,  
he feels a great joy  
for what was before his great sorrow.

### **Joan’s Aria from *Maid of Orleans***

Music and text by Peter Ilich Tchaikovsky

Yes, the time has come. I must yield to a call from the  
heavens.  
But why do I feel fearful? My heart is throbbing painfully.

Farewell to the hills and the fields; farewell to the peaceful  
lot.  
You shall never see Joan again; forever she says farewell.

Dear woods and meadows, you must live on and bloom  
without me.  
Cool grotto and murmuring streams, I leave you forever  
and shall never return.  
I must leave all that is dear to me. My flocks, without a  
shepherdess you must go on.

By fate, I must be a shepherdess to another flock,  
tormented by a fierce war.  
So it is decided by a higher power. O God, to You I open  
my sad and tormented heart.

Farewell.

Translation by Ghenady Meirson

**"Un gitano sin su honor" ("A gypsy without his honor") from *Luna***

Music and text by José María Cano

Dime que no es verdad  
Dime que lo que están viendo mis ojos  
no es más que un mal sueño  
que de tanto quererte  
me he vuelto loco  
Y un gitano sin su honor  
es la cosa más peor  
Fue mi mare quien me lo enseñó  
cuando vio que ya iba a echar a andar  
pa' que lo aprendiese antes que a hablar  
Que un gitano deshonorao  
es un mosto repuntao  
no lo quiere nadie  
ni pa' hacer vinagre  
vino dulce que ha amargao.  
Y un gitano sin su honor  
es la cosa mas peor  
que al que es probe y que no tié de na'  
no quitarle de su dignidad.  
Si me dejás humillao  
poca cosa me has dejao  
y es que al probe que no tié de na' aay  
No le quites de su dignidad  
Un gitano sin su honor  
un geranio sin la flor  
es que ni mirarlo  
sirve pa' pisarlo  
ni un mal bicho alrededor  
que un gitano sin su honor  
es la cosa más peor.

Translation by Diego Silva

Tell me that it is not true.  
Tell me that what my eyes are watching  
is no more than a bad dream,  
that because of loving you so much  
I became crazy.  
And a gypsy without his honor  
is the worst thing.  
It was my mother who taught me this,  
when she saw that I was almost walking,  
for me to learn it before speaking:  
That a dishonored gypsy  
is just a squashed grape.  
Nobody wants it  
even to make vinegar—  
sweet wine that got bitter.  
And a gypsy without his honor  
is the worst thing.  
The poor one who doesn't have anything,  
don't take his dignity away.  
If you leave me humbled  
you have left me with nothing,  
The poor one who doesn't have anything, ahh!  
Don't take his dignity away.  
A gypsy without his honor  
a geranium without the flower  
Don't even look at him.  
He is just for stepping on,  
even a bug wouldn't be around him.  
That a gypsy without his honor  
is the worst thing.

**“Vi mnye pisali ... Kogda bi zhizn domashnim krugom” from *Eugene Onegin***

Music by Peter Ilich Tchaikovsky ~ Text by Peter Ilich Tchaikovsky and Konstantin Schilowskij

You wrote to me.  
Do not deny it, I have read  
The confession of an honest soul,  
The claim of an innocent love.  
Your sincerity is dear to me.  
For it, I shall repay you  
By also telling the truth,  
Straight as it is.  
So accept this confession;  
I submit myself to your judgment.

Had I wished to limit my life with a burden of family,  
Had I been granted a good fortune to be a father or a  
husband,  
Then, having met you, I would look no further.  
But I was not created for such indulgences;  
My soul is not open to them.  
Your great qualities are wasted on me,  
For I am not worthy of them.  
Believe me, in all honesty  
The marital life would be a torture for you,  
No matter how much love I had for you.  
The moment it became a habit, I would love you no more  
Then judge for yourself, what kind of roses  
Hymen would have in store for us,  
And for how many long days.

The dreams and years have fled away, and shall not return,  
I love you like a brother, yes, a brother,  
And, perhaps, somewhat more tenderly than a brother  
would.

So listen to me and have no angst  
Many times would a young maiden trade one passing dream  
For another one.

Adapted from translation by Stephen Ettinger from [www.ana-database.com](http://www.ana-database.com)

**“Quando me’n vo’ ” (“When I walk”) from *La Bohème***

Music by Giacomo Puccini ~ Text by Luigi Illica and Giuseppe Giacosa

Quando me’n vo’ soletta per la via,  
La gente sosta e mira  
E la bellezza mia tutta ricerca in me  
Da capo a pie’ ...

Ed assaporo allor la bramosia  
Sottile, che da gli occhi traspira  
E dai palesi vezzi intender sa  
Alle occulte beltà.  
Così l’effluvio del desio tutta m’aggira,  
Felice mi fa!

E tu che sai, che memori e ti struggi,  
Da me tanto rifuggi?  
So ben:  
Le angosce tue non le vuoi dir,  
Ma ti senti morir!

When I walk all alone in the street,  
people stop and stare at me  
and gaze on all my beauty  
from head to toe ...

And then I taste the yearning  
which shines from their eyes  
and which is able to perceive outward charms  
from hidden beauties.  
So the scent of desire is all around me,  
it makes me happy!

And you, while knowing, remembering, and yearning,  
you shrink from me?  
I know it very well:  
You don't want to express your anguish,  
but you feel as if you're dying!

Adapted from translation by Giuseppe Cusmano from [www.ana-database.com](http://www.ana-database.com)

**"È la solita storia" ("It's the old tale") from *L'Arlesiana***

Music by Francesco Cilèa – Text by Leopoldo Marenco

È la solita storia del pastore ...  
Il povero ragazzo voleva raccontarla e s'addormenti.  
C'è nel sonno l'oblio.  
Come l'invidia!  
Anch'io vorrei dormir così,  
nel sonno almen l'oblio trovar!  
La pace sol cercando io vo'.  
Vorrei poter tutto scordar!  
Ma ogni sforzo è vano.  
Davanti ho sempre di lei il dolce sembiante.  
La pace tolta è solo a me.  
Perché degg'io tanto penar?  
Lei! sempre lei mi parla al cor!  
Fatale vision, mi lascia!  
Mi fai tanto male!  
Ahime!

Translation from *Anas for Tenor* (G. Schirmer)

It's the old tale of the shepherd ...  
The poor boy wanted to tell it and he fell asleep.  
There is oblivion in sleep.  
How I envy him!  
I too would like to sleep in such a way,  
in sleep, at least, to find oblivion!  
I am seeking only peace.  
I would like to be able to forget everything!  
But every effort is futile.  
Before me I always have her sweet face.  
Peace is ever robbed from me.  
Why must I suffer so much?  
She! always she talks to my heart!  
Fatal vision, leave me!  
You hurt me so much!  
Alas!

**"Hab' mir's gelobt" ("I made a vow") from *Der Rosenkavalier***

Music by Richard Strauss – Text by Hugo von Hofmannsthal

OCTAVIAN

Marie Theres'!

Marie Therese!

MARSCHALLIN

Hab' mir's gelobt, ihn lieb zu haben in der richtigen  
Weis'. Dass ich selbst Sein Lieb' zu einer andern  
noch lieb hab! Hab' mir freilich nicht gedacht,  
dass es so bald mir aufgelegt sollt' werden! Es sind  
die mehreren Dinge auf der Welt, so dass sie ein's  
nicht glauben tät', wenn man sie möcht' erzählen  
hör'n. Alleinig wer's erlebt, der glaubt daran und  
weiss nicht wie—da steht der Bub' und da steh'  
ich, und mit dem fremden Mäd'el dort wird er so  
glücklich sein, als wie halt Männer das  
Glücklichsein verstehen. In Gottes Namen.

I made a vow to love him rightly, as a good woman  
should. I promised even to love the love he bore  
another. But in truth, I did not think that this task  
would come so soon. Many things are ordained in  
this world that we should scarce believe could be,  
if we heard others tell of them; but the one whom  
they will someday wound believes in them, and  
knows not how. There stands the boy, and here  
stand I; and with his new-found love this day he  
will have happiness such as a man thinks is the  
best the world can give.

SOPHIE

Mir ist wie in der Kirch'n, heilig ist mir und so bang;  
und doch ist mir unheilig auch! Ich weiss nicht,  
wie mir ist. Ich möcht' mich niederknien dort vor  
der Frau und möcht' ihr was antun, denn ich spür',  
sie gibt mir ihn und nimmt mir was von ihm  
zugleich. Weiss gar nicht, wie mir ist! Möcht' alles  
verstehen und möcht' auch nichts verstehen.  
Möcht' fragen und nicht fragen, wird mir heiss und  
kalt. Und spür' nur dich und weiss nur eins: dich  
hah' ich lieb.

I feel as one at worship, holiest thoughts fill my soul;  
and yet I'm possessed by a thought most unholy  
and sinful. I don't understand what I feel. At this  
lady's feet I gladly would kneel, yet willingly would  
I harm her as well. For I feel that she gives him to  
me, and yet robs me of part of him. I'm strangely  
distracted. I wish to know everything, yet fear to  
know the truth—now longing to ask, now fearing.  
I am both hot and cold, and know only this one  
thing: that I love you.

OCTAVIAN

Es ist was kommen und ist was g'schehn, Ich möcht'  
Sie fragen: darf's denn sein? und grad' die Frag, die  
spür' ich, dass sie mir verboten ist. Ich möcht' Sie  
fragen: warum zittert was in mir? - Ist denn ein  
groses Unrecht geschehn? Und grad' an die darf  
ich die Frag' nicht tun - und dann seh' ich dich an,  
Sophie, und seh' nur dich und spür' nur dich,  
Sophie, und weiss von nichts als nur: dich hah' ich  
lieb.

What wondrous thing has come to pass? I would  
willingly ask her: Can it be? And it is just that  
question that I know I cannot ask her. I would  
willingly ask her: Why is my soul trembling so?  
Has a great wrong, a foul deed be done? And I may  
not ask the question of her. And then I gaze on  
your dear face, Sophie, and see only you, know  
only you. And know only this one thing: that I  
love you.

Translation from Bärenreiter

**“Heimliche Aufforderung,” Op. 27, No. 3 (“Secret Invitation”)**

Music by Richard Strauss ~ Text by John Henry Mackay

Auf, hebe die funkelnde Schale empor zum Mund,  
Und trinke beim Freudenmahle dein Herz gesund.  
Und wenn du sie hebst, so winke mir heimlich zu,  
Dann lächle ich und dann trinke ich still wie du ...

Und still gleich mir betrachte um uns das Heer  
Der trunkenen Schwätzer—verachte sie nicht zu sehr.  
Nein, hebe die blinkende Schale, gefüllt mit Wein,  
Und laß beim lärmenden Mahle sie glücklich sein.

Doch hast du das Mahl genossen, den Durst gestillt,  
Dann verlasse der lauten Genossen festfreudiges Bild,  
Und wandle hinaus in den Gärten zum Rosenstrauch,  
Dort will ich dich dann erwarten nach altem Brauch,

Und will an die Brust dir sinken, eh du's erhofft,  
Und deine Küsse trinken, wie ehemals oft,  
Und flechten in deine Haare der Rose Pracht.  
O komme, du wunderbare, ersehnte Nacht!

Translation © Lawrence Snyder and Rebecca Plack from [recmusic.org](http://recmusic.org)

**“Die Nacht,” Op. 10, No. 3 (“The night”)**

Music by Richard Strauss ~ Text by Hermann von Gilm zu Rosenegg

Aus dem Walde tritt die Nacht,  
Aus den Bäumen schleicht sie leise,  
Schaut sich um im weitem Kreise,  
Nun gib acht.

Alle Lichter dieser Welt,  
Alle Blumen, alle Farben  
Löscht sie aus und stiehlt die Garben  
Weg vom Feld.

Alles nimmt sie, was nur hold,  
Nimmt das Silber weg des Stromes,  
Nimmt vom Kupferdach des Domes  
Weg das Gold.

Ausgeplündert steht der Strauch,  
Rücke näher, Seel an Seele;  
O die Nacht, mir bangt, sie stehle  
Dich mir auch.

Translation © Lawrence Snyder and Rebecca Plack from [recmusic.org](http://recmusic.org)

Up, raise the sparkling cup to your lips,  
And drink your heart's fill at the joyous feast.  
And when you raise it, so wink secretly at me,  
Then I'll smile and drink quietly, as you ...

And quietly as I, look around at the crowd  
Of drunken revelers—don't think too ill of them.  
No, lift the twinkling cup, filled with wine,  
And let them be happy at the noisy meal.

But when you've savored the meal, your thirst quenched,  
Then quit the loud gathering's joyful fest,  
And wander out into the garden, to the rosebush,  
There shall I await you, as often of old.

And ere you know it shall I sink upon your breast,  
And drink your kisses, as so often before,  
And twine the rose's splendor into your hair.  
Oh, come, you wondrous, longed-for night!

Night steps out of the woods,  
And sneaks softly out of the trees,  
Looks about in a wide circle,  
Now beware.

All the lights of this earth,  
All flowers, all colors  
It extinguishes, and steals the sheaves  
From the field.

It takes everything that is dear,  
Takes the silver from the stream,  
Takes away, from the cathedral's copper roof,  
The gold.

The shrubs stand plundered,  
Draw nearer, soul to soul;  
Oh, I fear the night will also steal  
You from me.

**“Schlagende Herzen,” Op. 29, No. 2 (“Beating hearts”)**

Music by Richard Strauss ~ Text by Otto Julius Bierbaum

Über Wiesen und Felder ein Knabe ging,  
Kling klang, schlug ihm das Herz;  
Es glänzt ihm am Finger von Golde ein Ring.  
Kling klang, schlug ihm das Herz;  
O Wiesen, o Felder, wie seid ihr schön!  
O Berge, o Täler, wie schön!  
Wie bist du gut, wie bist du schön,  
Du gold'ne Sonne in Himmelshöhn!  
Kling klang, kling klang, kling klang, schlug ihm das Herz.  
Schnell eilte der Knabe mit fröhlichem Schritt,  
Kling klang, schlug ihm das Herz;  
Nahm manche lachende Blume mit –  
Kling klang, schlug ihm das Herz.  
Über Wiesen und Felder weht Frühlingswind,  
Über Berge und Wälder weht Frühlingswind,  
Im Herzen mir innen weht Frühlingswind,  
Der treibt zu dir mich leise, lind,  
Kling klang, schlug ihm das Herz.  
Zwischen Wiesen und Feldern ein Mädel stand,  
Kling klang, schlug ihr das Herz.  
Hielt über die Augen zum Schauen die Hand,  
Kling klang, schlug ihr das Herz.  
Über Wiesen und Felder, über Berge und Wälder,  
Zu mir, zu mir, schnell kommt er her,  
O wenn er bei mir nur, bei mir schon wär!  
Kling klang, kling klang, kling klang, schlug ihr das Herz.

Translation © Hypenon Records from recmusic.org

**“Ich trage meine Minne,” Op. 32, No. 1 (“I carry my love”)**

Music by Richard Strauss

Ich trage meine Minne vor Wonne stumm  
im Herzen und im Sinne mit mir herum.  
Ja, daß ich dich gefunden, du liebes Kind, das freut mich  
alle Tage, die mir beschieden sind.

Und ob auch der Himmel trübe, kohlschwarz die Nacht,  
hell leuchtet meiner Liebe goldsonnige Pracht.  
Und lügt auch die Welt in Sünden, so tut mir's weh, die  
arge muß erblinden vor deiner Unschuld Schnee.

Translation by Rebecca Cauthen

Over meadows and fields went a boy,  
Pit-a-pat beat his heart;  
On his finger shone a ring of gold,  
Pit-a-pat beat his heart!  
O meadows, o fields, how fair you are!  
O hills, o valleys, how fair!  
How good, how lovely you are,  
You golden sun in heaven's heights!  
Pit-a-pat beat his heart.  
Swiftly hurried the lad with joyous step,  
Pit-a-pat beat his heart;  
Taking with him many a smiling flower—  
Pit-a-pat beat his heart.  
Over meadows and fields the spring wind blows,  
Over hills and woods the spring wind blows,  
Deep within my heart the spring wind blows,  
Driving me softly, gently to you,  
Pit-a-pat, beat his heart.  
Between meadows and fields stood a girl,  
Pit-a-pat beat her heart.  
Shading her eyes with her hand to gaze,  
Pit-a-pat beat her heart.  
Over meadows and fields, over hills and woods,  
To me, he is hastening here to me.  
O, if he were only with me, were already here!  
Pit-a-pat beat her heart.

I carry my love mute with delight,  
in my heart and in my mind with me wherever.  
Yes, that I have found you, you beloved child, that makes  
me joyful every day, and that is granted to me.

And no matter if the sky is gloomy, coal-black the night,  
brightly shines my love's gold-shining splendor.  
And even as the world lies through its sinfulness, and I am  
heavy-hearted, the evil must become blind from your  
snowy innocence.

**“Sie lebt hier ganz allein ... Lieben, Hassen, Hoffen, Zagen ... Die Dame gibt mit trübem Sinn“  
from *Ariadne auf Naxos***

Music by Richard Strauss ~ Text by Hugh von Hofmannsthal

Sie lebt hier ganz allein.  
Sie atmet leicht, sie geht so leicht,  
Kein Halm bewegt sich, wo sie geht,  
Ihr Schlaf ist rein, ihr Sinn ist klar,  
Ihr Herz ist lauter wie der Quell:  
Sie halt sich gut, drum kommt auch bald der Tag,  
Da darf sie sich in ihren Mantel wickeln,  
Darf ihr Gesicht mit einem Tuch bedecken  
Und darf da drinnen liegen  
Und eine Tote sein!

Ich fürchte, großer Schmerz hat ihren Sinn verwirrt.

Versucht es mit Musik.

Ganz sicher, sie ist toll.

Toll, aber weise, ja! Ich weiß, was gut ist, Wenn man es  
fernhalt von dem armen Herzen.

Ach, so versucht doch ein kleines Lied.

Lieben, Hassen, Hoffen, Zagen,  
Alle Lust und alle Qual,  
Alles kann ein Herz ertragen  
Einmal um das andre Mal.

Aber weder Lust noch Schmerzen  
Abgestorben auch der Pein,  
Das ist tödlich deinem Herzen,  
Und so mußt du mir nicht sein!

Mußt dich aus dem Dunkel heben,  
Wär es auch um neue Qual!  
Leben mußt du, leibes Leben,  
Leben noch dies eine Mal.

Sie hebt auch nicht einmal den Kopf.

Es ist alles vergebens.  
Ich fühlte es während des Singens.

Du bist ja ganz aus der Fassung.

Nie hat ein menschliches Wesen mich so getührt.

So geht es dir mit jeder Frau.

Und dir vielleicht nicht mit jedem Mann?

Es gibt ein Reich, wo alles rein ist:  
Es hat auch einen Namen: Totenreich.  
Hier ist nichts rein!  
Hier kam alles zu allem!  
Bald aber naht ein Bote,  
Hermes heißen sie ihn.  
Mit seinem Stab

ARIADNE

No, not again! She lives here quite alone.  
Lightly she breathes, lightly she moves,  
not a blade stirs where she treads,  
her sleep is chaste, her mind serene,  
her heart as pure as a spring:  
she keeps herself undefiled, for the day is soon to come  
when she can wind herself in her mantle,  
cover her face with a cloth  
and lie there,  
among the dead.

HARLEKIN

I am afraid that great sorrow has unhinged her mind.

ZERBINETTA

Let us try some music!

SCARAMUCCIO AND TRUFFALDIN

No doubt, she has gone mad.

ARIADNE

Mad, but wise, yes! I know what is good,  
when one can keep it far from one's poor heart.

ZERBINETTA

Oh then, try a little song!

HARLEKIN

Love and hatred, hope and fear,  
every joy and every pain,  
all this can the heart endure  
once and many times again.

But to feel not joy nor sadness,  
even pain itself being dead,  
that is fatal to your heart,  
this you must not do to me!

You must lift yourself from darkness,  
were it but to fresher pangs!  
You must live, for life is lovely,  
you must live again once more.

ZERBINETTA

She didn't raise her head once!

HARLEKIN

It's all no use.  
I felt as much while I was singing.

ZERBINETTA

You are quite upset.

HARLEKIN

Never have I been so moved by any human being.

ZERBINETTA

You're the same about every woman.

HARLEKIN

And aren't you the same about every man?

ARIADNE

There is a realm where all is pure;  
it has a name, too: Realm of Death.  
Here nothing is pure!  
All is finished here.  
But soon a messenger will draw nigh,  
they call him Hermes.  
With his staff

Regiert er die Seelen:  
Wie leichte Vögel,  
Wie welke Blätter  
Treibt er sie hin.  
Du schömer, stiller Gott! sieh! Ariadne wartet!

Ach, von allen wilden Schmerzen  
Muß das Herz gereinigt sein.  
Dann wird dein Gesicht mir nicken,  
Wird dein Schritt vor meiner Höhle,  
Dunkel wird auf meinen Augen,  
Deine Hand auf meinem Herzen sein;  
In den schönen Feierkleidern,  
Die mir meine Mutter gab,  
Diese Glieder werden bleiben,  
Stille Höhle wird mein Grab.  
Aber lautlos meine Seele  
Folget ihrem neuen Herrn,  
Wie ein leichtes Blatt im Winde,  
Folgt hinunter, folgt so gern.

Dunkel wird auf meinen Augen  
Und in meinem Herzen sein,  
Diese Glieder werden bleiben  
Schön geschmückt und ganz allein.

Du wirst mich befreien,  
Mir selber mich geben,  
Dies lastende Leben,  
Du nimm es von mir.  
An dich werd ich mich ganz verlieren,  
Bei dir wird Ariadne sein.

BRIGHELLA, SCARAMUCCIO, HARLEKIN, TRUFFALDIN

Die Dame gibt mit trübem Sinn  
Sich allzusehr der Trauer hin.  
Was immer Böses widerfuhr,  
Die Zeit geht hin und tilgt die Spur.

Wir wissen zu achten  
Der Liebe Leiden,  
Doch trübes Schmachten,  
Das wollen wir meiden.

Sie aufzuheitern,  
Naht sich bescheiden  
Mit den Begleitern  
Dies hübsche Kind.

Es gilt, ob Tanzen,  
Ob Singen tauge,  
Von Tränen zu trocknen  
Ein schönes Auge.  
Es trocknet Tränen  
Die schmeichelnde Sonne.  
Es trocknet Tränen  
Der lose Wind.

he rules all souls:  
like birds on the wing,  
like dry leaves,  
he drives them before him.  
O beautiful, serene god! See! Ariadne awaits you!

Oh, my heart must be cleansed  
of all wild grief,  
then your presence will call me,  
your footsteps will approach my cave,  
darkness will cover my eyes,  
your hand will touch my heart.  
In the beautiful festal robes,  
which my mother bequeathed me,  
my body will remain,  
the silent cave will be my tomb.  
But mutely my soul  
will follow its new lord,  
as a light leaf in the wind  
flutters downward, gladly falling.

Darkness will cover my eyes  
and fill my heart,  
this body will remain,  
richly adorned and all alone.

You will set me free,  
give me to myself,  
this burdensome life,  
take it from me.  
I will lose myself entirely in you,  
with you Ariadne will abide.

This lady is too much inclined  
to yield to misery of mind.  
Whatever evil may befall,  
as time goes on it blots out all.

We know how to respect  
the pangs of love,  
but doleful pining,  
that we would flee from.

To try to cheer you,  
she draws near discreetly  
with her companions,  
this pretty child.

Singing and dancing  
are useful  
to banish tears  
from a pretty eye.  
The flattering sun  
dries out tears,  
the free-blowing wind  
dries away tears.

ZERBINETTA

Wie sie sich schwingen,  
Tanzen und singen,  
Gefiele der eine  
Oder der andere  
Gefiele mir schon.

As they go whirling,  
dancing and singing,  
I rather fancy one  
or the other  
I'm beginning to like.

HARLEKIN, ZERBINETTA, TRUFFALDIN, SCARAMUCCIO, BRIGHELLA

Es gilt, ob Tanzen, etc.

Singing and dancing, etc.

ZERBINETTA

Wie sie sich schwingen, etc.

As they go whirling, etc.

SCARAMUCCIO, HARLEKIN, TRUFFALDIN

Die Dame gibt mit trübem Sinn  
Sich allzusehr dem Kummer hin.

This lady is too much inclined  
to yield to gloominess of mind.

BRIGHELLA, TRUFFALDIN, SCARAMUCCIO, HARLEKIN

Es gilt, ob Tanzen, etc.

Singing and dancing, etc.

ZERBINETTA

Wie sie sich schwingen, etc.

As they go whirling, etc.

Doch die Prinzessin  
Verschließt ihre Augen,  
Sie mag nicht die Weise,  
Sie liebt nicht den Ton.

But the princess  
shuts her eyes,  
she does not like the dancing,  
she does not like the tune.

Geht doch, laßt's doch! Ihr fallet zur Last!

Go then, let it be! You're getting tiresome!

TRUFFALDIN, SCARAMUCCIO, HARLEKIN, BRIGHELLA

Es gilt, ob Tanzen,  
Ob Singen taue.  
Sie aufzuheitern,  
Befahl den Begleitern,  
O traurige Dame,  
Dies hübsche Kind.

Singing and dancing  
are useful.  
To try to cheer you,  
o unhappy lady,  
this pretty child  
bid her companions.

ZERBINETTA

Geht doch, ihr fallet zur Last.

Go then, you're getting tiresome!

BRIGHELLA

Doch wie wir tanzen,  
Doch wie wir singen,  
Was wir auch bringen,  
Wir haben kein Glück.

Dance as we may,  
sing as we may,  
whatever we do,  
we have no luck.

TRUFFALDIN, SCARAMUCCIO, HARLEKIN

Es gilt, ob Tanzen, etc.

Singing and dancing, etc.

ZERBINETTA

Drum laß das Tanzen,  
Laß das Singen  
Zieht euch zurück.

Cease then your dancing,  
stop your singing,  
and leave us alone.

BRIGHELLA, SCARAMUCCIO, HARLEKIN

Doch wie wir tanzen, etc.

Dance as we may, etc.

TRUFFALDIN

Es gilt, ob Tanzen, etc.  
Doch wie wir tanzen, etc.

Singing and dancing, etc.  
Dance as we may, etc.

**"Ho un gran peso sulla testa" ("This turban weighs on my head") from *L'Italiana in Algeri***

Music by Gioacchino Rossini ~ Text by Angelo Anelli

Ho un gran peso sulla testa,  
in quest'abito m'imbroglio.  
Se vi par la scusa onesta,  
Kaimakan esser non voglio,  
E ringrazio, il mio signore, dell'onore che mi fa.  
(Egli sbuffa! ... Ohimè! ... Che occhiati!)  
Compatitemi ... ascoltatevi ...  
(Spiritare costui mi fa. Qua bisogna far un conto.  
Se ricuso ... il palo è pronto; e se accetto? ...  
È mio dovere di portargli il candeliero.  
Ah! Taddeo, che bivio è questo!  
Ma quel palo? ... Che ho da far?  
Kaimakan, signore, io resto.  
Non vi voglio disgustar.

This turban weighs on my head,  
and this costume is uncomfortable.  
And if you'll pardon my frankness,  
I don't want to be a Kaimakan,  
And I thank your lordship for the honor that he does me.  
(He's fuming! ... Woe is me! ... What angry glances!)  
Have mercy on me ... listen to me ...  
(He makes me shudder. I must think matters over.  
If I refuse ... the stake will be ready; and if I accept? ...  
It will be my duty to be a chaperone.  
Ah! Taddeo, what a dilemma is this!  
But that stake? ... What shall I do?)  
Kaimakan, my lord, I will remain.  
I've no wish to displease you.

Translation by Nico Castel from *Italian Belcanto Opera Libretti Volume 2* © 2002

***La Cenerentola, selections***

Music by Gioacchino Rossini ~ Text by Jacopo Ferretti

**"Come un'ape ne' giorni d'aprile" ("Like a bee that in April days")**

Come un'ape ne' giorni d'aprile  
Va volando leggiere, e scherzosa;  
Corre al giglio, poi salta alla rosa,  
Dolce un fiore a cercare per se;  
Tra la belle m'aggio, e rimiro:  
Ne ho veduto già tante, e poi tante,  
Ma non trovo un giudizio, un sembiante  
Un boccone squisito per me.  
Dico bene? Son tutte papà  
Per pietà quelle ciglia abbassate.  
Galloppando sen va la ragione  
E fra i colpi d'un doppio cannone  
Spalancata la breccia è di già.  
Vezzosa! Graziosa! Son tutte papà  
Ma al finir della nostra commedia  
Che tragedia quì nascer dovrà!

Like a bee that in April days  
flies lightly and joyful  
runs to the lily, then jumps to the rose  
looking for a sweet flower  
I stay in the beauty and I look  
And I've seen so many  
but I can't make a decision, nor find a person  
who's an exquisite prey for my taste.  
Right? They look like their dad!  
Please, those cast-down eyes  
make me lose my reason  
and trapped in the shots of a double cannon  
I feel that I'm giving in.  
Charming! Pretty! They're just like their dad!  
But at the end of our comedy,  
what a tragedy will be born!

Translation by Ferdinando Boccazzi Varotto from [www.ana-database.com](http://www.ana-database.com)

**"Sì, ritrovarla io giuro" ("Yes, I swear to find her again")**

Sì, ritrovarla io giuro.  
Amor, amor mi muove:  
Se fosse in grembo a Giove  
Io la ritroverò.  
Pegno adorato e caro  
Che mi lusinghi almeno  
Ah! come al labbro e al seno  
Come ti stringerò!  
Noi voleremo, domanderemo,  
Ricercheremo, ritroveremo.  
Dolce speranza, freddo timore,  
Dentro al mio core stanno a pagnar;  
Amore, amore,  
M'ha da guidar.

Yes, I swear to find her again.  
Love impels me.  
Even if she were in the arms of Jupiter  
I would find her again.  
Dear and adored token  
That at least causes me to hope  
Ah! How to my lips and my breast  
Will I press you.  
We will fly, we will ask,  
We will seek, we will find again.  
Sweet hope and cold fear  
Are in competition within my heart.  
Love, love  
Has to guide me.

Translation by Bard Suverkrop, courtesy of IPA Source, LLC

***Il barbiere di Siviglia*, selections**

Music by Gioacchino Rossini ~ Text by Cesare Sterbini

**“Largo al factotum” (“Make way for the factotum”)**

La ran la lera, la ran la la ...  
Largo al factotum della città,  
Presto a bottega,  
chè l'alba è già,  
Ah che bel vivere,  
che bel piacere  
per un barbiere di qualità!  
Ah bravo, Figaro, bravissimo!  
Fortunatissimo per verità!  
Bravo!  
Pronto a far tutto,  
la notte, il giorno  
sempre d'intorno in giro sta.  
Miglior cuccagna per un barbiere,  
vita più nobile,  
no, non si dà.  
Rasori e pettini,  
lancette e forbici  
al mio comando tutto qui sta.  
V'è la risorsa  
poi del mestiere  
colla donnetta ...  
la la ran lera—  
col cavaliere ...  
la la ran la.

Tutti mi chiedono,  
tutti mi vogliono,  
donne, ragazzi,  
vecchi e fanciulle:  
Qua la parrucca,  
presto la barba,  
qua la sanguigna,  
presto il biglietto!  
Ehi, Figaro!  
Ahimè! che furia!  
Ahimè! che folla!  
Uno alia volta  
per carità!

Figaro! Son qua.  
Ehi, Figaro! Son qua.  
Figaro qua, Figaro là,  
Figaro su, Figaro giù!  
Pronto prontissimo son  
come il fulmine;  
sono il factotum della città!  
Ah bravo, Figaro, bravissimo!  
A te fortuna non mancherà.

Tra la la la la, tra la la la ...  
Make way for the factotum of the city!  
Quickly to your shops,  
because it's already daybreak!  
Ah, what a beautiful life;  
what beautiful pleasure  
for a barber of quality!  
Ah, well done, Figaro—very well done!  
Most lucky, in truth!  
Well done!  
Ready to do everything,  
night and day  
he's always out and about.  
A better feast for a barber—  
a life more noble—  
no, is not to be had.  
Razors and combs,  
lancets and scissors—  
at my command everything is here.  
There are benefits  
beyond the job itself  
with the little lady ...  
tra la la la—  
with the cavalier ...  
tra la la la.

Everyone calls me,  
everyone wants me—  
ladies, lads,  
old men and maidens:  
The wig here ...  
quick, the shave ...  
the bleeding here ...  
quick, the love note!  
Hey, Figaro!  
Mercy, what frenzy!  
Mercy, what a crowd!  
One at a time,  
for heaven's sake!

Figaro! I'm here.  
Hey, Figaro! I'm here.  
Figaro here, Figaro there;  
Figaro up, Figaro down!  
I'm fast ... fast as can be—  
quick as lightning;  
I am the factotum of the city!  
Ah, well done, Figaro—very well done!  
Good fortune will not fail you.

Translation by Martha Gerhart from *Opera Anthology for Bantone* (G. Schirmer)

**"Una voce poco fa" ("A voice a short time ago")**

Una voce poco fa  
qui nel cor mi risuonò;  
il mio cor ferito è già,  
e Lindor fu che il piagò.  
Sì, Lindoro mio sarà;  
lo giurai, la vincerò.  
Il tutor ricuserà,  
io l'ingegno aguzzerò.  
Alla fin s'accheterà  
e contenta io resterò.  
Sì, Lindoro mio sarà;  
lo giurai, la vincerò.  
Io sono docile, son rispettosa,  
sono obbediente, dolce, amorosa;  
mi lascio reggere, mi fo guidar.  
Ma se mi toccano dov'è il mio debole  
sarò una vipera e cento trappole  
prima di cedere farò giocar.

A voice a short time ago  
resounded here in my heart;  
my heart is already wounded,  
and it was Lindoro who plagued it.  
Yes, Lindoro shall be mine;  
I swore it, I shall win!  
The tutor will reject me,  
I shall sharpen my mind  
At the end he will resign himself  
And I'll be happy.  
Yes, Lindoro shall be mine;  
I swore it, I shall overcome.  
I am docile, I'm respectful,  
I'm obedient, sweet, loving;  
I let people rule me, guide me.  
But if they touch me where my weak point is  
I will be a viper and hundred traps  
I will set, before I surrender!

Translation by Giuseppe Cusmano from [www.aria-database.com](http://www.aria-database.com)

**"All'idea di quel metallo" ("At the thought of that metal")**

Ah, non sapete  
i simpatici effetti prodigiosi  
che, ad appagare il mio signor Lindoro,  
produce in me la dolce idea dell'oro.  
All'idea di quel metallo  
portentoso, onnipossente,  
un vulcano la mia mente  
incomincia a diventar.

Su, vediam di quel metallo  
qualche effetto sorprendente  
del vulcan della tua mente  
qualche mostro singolar.

Voi dovrete travestirvi,  
per esempio da soldato.

Da soldato?

Sì, signore.

Da soldato? e che si fa?

Oggi arriva un reggimento.

Sì, è mio amico il Colonnello.

Va benon.

Eppoi?

Cospetto!  
Dell'alloggio col biglietto  
quella porta s'aprirà.  
Che ne dite, mio signore?  
Non vi par? Non l'ho trovata?

FIGARO

Ah, you don't know  
the prodigiously wonderful effects  
that, to satisfy my lord Lindoro,  
produces in me the sweet idea of gold.  
At the thought of that metal,  
splendid, all-powerful,  
my mind already erupts  
with ideas like a volcano.

CONTE

Come, let's see some astounding effect  
of that metal,  
show me some singular display  
from that volcanic mind of yours.

FIGARO

You should disguise yourself,  
for example ... as a soldier.

CONTE

As a soldier?

FIGARO

Yes, my lord.

CONTE

As a soldier? And what do I do then?

FIGARO

Today arrives a regiment.

CONTE

Yes, and the colonel is my friend.

FIGARO

Splendid!

CONTE

And then?

FIGARO

Good heavens!  
That door will open to you  
with the billeting note.  
What do you say to it, my lord?  
How does it seem? Have I not found it?

Che invenzione prelibata!  
Bravo, bravo,  
in verità!  
Bella, bella,

Piano, piano un'altra idea!  
Veda l'oro cosa fa.  
Ubbriaco sì, ubbriaco,  
mio signor, si fingerà.

Ubbriaco?

Sì, signore.

Ubbriaco? Ma perchè?

Perchè d'un ch'è poco in sè  
che dal vino casca giù,  
il tutor, credete a me,  
il tutor si fiderà.

Che invenzione prelibata!  
Bravo, bravo,  
in verità!  
Bella, bella,

Dunque

All'opra.

Andiam.

Da bravo.

Vado Oh, il meglio mi scordavo!  
Dimmi un pò, la tua bottega per trovarti, dove sta?

La bottega? Non si sbaglia;  
guardi bene; eccola là.  
Numero quindici a mano manca  
quattro gradini, facciata bianca,  
cinque parrucche nella vetrina  
sopra un cartello "Pomata fina",  
mostra in azzurro alla moderna,  
v'è per insegna una lanterna  
Là senza fallo mi troverà.

Ho ben capito

Or vada presto.

Tu guarda bene

Io penso al resto.

Di te mi fido

Colà l'attendo.

## FIGARO AND CONTE

What a delicious invention!  
Bravo,  
truly,  
lovely!

FIGARO

Softly, softly, another idea!  
See what gold can do!  
Drunk, yes, drunk  
you will pretend to be.

CONTE

Drunk?

FIGARO

Yes, sir.

CONTE

Drunk? But why?

FIGARO

Because the guardian,  
believe me, will be more trusting  
of one who's tipsy  
and reeling from win.

## FIGARO AND CONTE

What a delicious invention!  
Bravo,  
truly,  
lovely!

CONTE

Then?

FIGARO

To work.

CONTE

Let's go!

FIGARO

Good for you!

CONTE

I'm going ... Oh ... the most important I was  
forgetting!  
Tell me, your shop, to find it, where is it?

FIGARO

The shop? You can't miss it,  
look carefully, there it is.  
Number fifteen, on the left side,  
four steps, front white,  
five wigs in the display window,  
above, a placard, "Fine Pomade,"  
display in blue, the modern way,  
there's a lantern for a sign ...  
there without fail you'll find me.

CONTE

I understand.

FIGARO

Now go quickly.

CONTE

You keep a good look-out.

FIGARO

I'll think of the rest.

CONTE

I trust in you.

FIGARO

I'll wait there for you.

Mio caro Figaro  
 Intendo, intendo.  
 Porterò meco  
 La borsa piena.  
 Sì, quel che vuoi, ma il resto poi  
 Oh non si dubiti, che bene andrà

Ah, che d'amore  
 la fiamma io sento,  
 nunzia di giubilo  
 e di contento!  
 Ecco propizia  
 che in sen mi scende;  
 d'ardore insolito  
 quest'alma accende,  
 e di me stesso  
 maggior mi fa.

Delle monete  
 il suon già sento!  
 L'oro già viene,  
 viene l'argento;  
 eccolo, eccolo  
 che in tasca scende;  
 e di me stesso  
 maggior mi fa.

Translation by Nico Castel from *Italian Belcanto Opera Libretti*, adapted by Kevin Ray

**“Don Basilio ... buona sera” (“Don Basilio ... Good night”)**

Don Basilio!  
 Cosa veggo!  
 Quale intoppo!  
 Come qua?  
 Servitor, di tutti quanti.  
 Che vuol dir tal novità?  
 Di noi che mai sarà?  
 Qui franchezza ci vorrà.  
 Don Basilio, come state?  
 Come sto?...  
 Or che s'aspetta?  
 Questa barba benedetta,  
 la facciamo sì o no?  
 Ora vengo. E ... il curiale?

CONTE  
 My dear Figaro ...  
 FIGARO  
 I understand.  
 CONTE  
 I will bring with me ...  
 FIGARO  
 The full purse.  
 CONTE  
 Yes, whatever you wish, but the rest then ...  
 FIGARO  
 Oh have no doubts, it will go splendidly ...  
 CONTE  
 Ah, the flame of love  
 that I feel,  
 messenger of joy  
 and of contentment!  
 Here the flame  
 fills my heart.  
 My soul is fired up  
 by an unusual ardor,  
 and makes  
 a greater man of me.  
 FIGARO  
 I can already hear  
 the sound of money!  
 Gold is coming,  
 already silver, too;  
 here it is,  
 that falls in my pocket,  
 and makes  
 a greater man of me.

ROSINA  
 Don Basilio!  
 CONTE  
 What do I see?!

FIGARO  
 How unfortunate!

BARTOLO  
 How come you're here?

BASILIO  
 At your service, one and all.

BARTOLO  
 What's all of this about?

ROSINA  
 What will happen to us?

CONTE AND FIGARO  
 We must act boldly.

BARTOLO  
 Don Basilio, how are you feeling?

BASILIO  
 How am I feeling?

FIGARO  
 What are you waiting for?  
 That blessed beard of yours,  
 shall I shave it or not?

BARTOLO  
 In a minute. Eh ... the notary?

Il curiale ...

Io gli ho narrato  
che già tutto è combinato. Non è ver?

Sì, sì, tutto io so.

Ma, Don Bartolo, spiegatevi ...

Ehi, dottore, una parola ...  
Don Basilio, son da voi.  
Ascoltate un poco qua.  
Fate un po' ch'ei vada via,  
ch'ei ci scopra ho gran timore.

Io mi sento il cor tremar.

Non vi state a disperar.

Della lettera, signore,  
ei l'affare ancor non sa.

Ah, qui certo v'è un pasticcio,  
non s'arriva a indovinar.

Ch'ei ci scopra ho gran timore;  
ei l'affare ancor non sa.

Dite bene, mio signore,  
or lo mando via di qua.

Colla febbre, Don Basilio,  
chi v'insegna colla febbre a passeggiare?

Colla febbre?

E che vi pare?  
Siete giallo come un morto.

Sono giallo come un morto?

Bagatella! Cospetton!  
Che tremarella!  
Questa è febbre scarlattina!

Scarlattina!

Via, prendete medicina.  
Non vi state a rovinar.

Presto, presto, andate a letto.

Voi paura in ver mi fate.

Dice bene, andate a letto ...

Presto, andate a riposar.

Una borsa! ... andate a letto!  
Ma che tutti sian d'accordo!

BASILIO

The notary ...

CONTE

I have already told him  
that everything is arranged. Is it not true?

BARTOLO

Yes, yes I know it all.

BASILIO

But, Don Bartolo, explain to me ...

CONTE

Doctor, one word ...  
Don Basilio, I'll be with you.  
Listen to me for a moment.  
Try and get rid of him,  
or I fear he will expose us.

ROSINA

I feel my heart tremble.

FIGARO

Don't be alarmed.

CONTE

Of the letter, sir,  
He as yet knows nothing.

BASILIO

There is something going on  
which I certainly cannot fathom.

CONTE

I fear he will expose us;  
He as yet knows nothing.

BARTOLO

You are right, sir.  
I will immediately send him away.

CONTE

With such a fever, Don Basilio,  
who told you to go out?

BASILIO

What fever?

CONTE

What do you think?  
You are yellow as a corpse.

BASILIO

I am yellow as a corpse?

FIGARO

Good heavens, my man,  
you are all a-tremble!  
You must have scarlet fever!

BASILIO

Scarlet fever!

CONTE

Go take some medicine.  
Don't stay here and kill yourself.

FIGARO

Quickly, quickly, go to bed.

CONTE

I am really afraid for you.

ROSINA

He is right, go home to bed ...

BARTOLO, ROSINA, CONTE, FIGARO

Quickly, go and have some rest.

BASILIO

A purse! ... Go to bed!  
As long as they all agree!

Presto a letto, presto a letto ...	BARTOLO, ROSINA, CONTE, FIGARO Quickly to bed, quickly to bed ...
Eh, non son sordo, non mi faccio più pregar.	BASILIO I am not deaf; You don't have to beg me.
Che color! ...	FIGARO What a color!
Che brutta cera! ...	CONTE You look terrible!
Brutta cera?	BASILIO Terrible?
Oh, brutta assai! ...	CONTE, FIGARO, BARTOLO Oh, really terrible!
Dunque vado! ...	BASILIO Well, I'll go!
Vada. Vada.	ROSINA, CONTE, FIGARO, BARTOLO Go, go.
Buona sera, mio signore, presto andate via di qua.	CONTE, ROSINA, FIGARO Good night to you, dear sir, quickly go away from here.
Buona sera, ben di core ... Poi diman si parlerà.	BASILIO Good night, with all my heart, then tomorrow we shall talk.
Maledetto seccatore, buona sera, mio signore, pace, sonno e sanità, buona sera, via di qua, presto, andate via di qua.	ROSINA AND FIGARO Cursed man, you are a nuisance! Good night to you, dear sir, peace and slumber and good health. Good night, get out of here, quickly go away from here.
Buona sera, via di qua, buona sera, mio signore, pace, sonno e sanità, presto andate via di qua.	CONTE Good night, away from here. Well, good night to you, dear sir, peace and slumber and good health. Quickly go away from here.
Buona sera, mio signore, pace, sonno e sanità, presto, andate via di qua.	BARTOLO Good night to you, dear sir, quickly go away from here.
Buona sera, ben di core ... Poi diman si parlerà.	BASILIO Good night to you, dear sir, peace and slumber and good health. Quickly go away from here.
Buona sera, ben di core, poi diman si parlerà. Non gridate, per pietà.	BASILIO Good night, with all my heart, then tomorrow we shall talk. Do not shout, for pity's sake!

Translation by EMI Classics

## **Performers**

Joseph Barron, from Pittsburgh, is a student of W. Stephen Smith, adjunct faculty, and entered Curtis in 2008.

Allen Boxer, from Cincinnati, is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Brandon Cedel, from Hershey, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Jason Coffey, from Allendale, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Tammy Coil, from Centennial, Colo., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Adrian Kramer, from Guelph, Ontario, is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Kirsten MacKinnon, from Burnaby, British Columbia, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2008.

Marquita Raley, from Washington, D.C., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Kevin Ray, from Cornwall, N.Y., is a student of Mark Oswald, adjunct faculty, and entered Curtis in 2007.

Elizabeth Reiter, from Chicago, is a student of Marlena Kleinman Malas and entered Curtis in 2008.

Shir Rozzen, from Karmey-Yosef, Israel, is a student of Lorraine Nubar, adjunct faculty, and entered Curtis in 2008.

Sarah Shafer, from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Diego Silva, from Mexico City, is a student of Marlena Kleinman Malas and entered Curtis in 2008.

Joshua Stewart, from New Orleans, is a student of Joan Patenaude-Yarnell and entered Curtis in 2005.

David Moody, opera and voice coach

Susan Nowicki, opera and voice coach



# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Twenty-Fourth Student Recital

Monday, January 12 at 8 p.m.

Field Concert Hall



#### Sonata No. 2 in A major, Op. 100

Johannes Brahms

Allegro amabile

(1833–97)

Andante tranquillo—Vivace

Allegretto grazioso (quasi andante)

Ray Chen, violin

Haochen Zhang, piano

#### Viola Concerto

William Walton

Andante comodo—con spirito

(1902–83)

Vivo, con molto preciso

Allegro moderato

Milena Pajaro-van de Stadt, viola

Elena Jivaeva, piano



This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

## **Coach**

The Brahms sonata was prepared by Aaron Rosand.

## **Performers**

Ray Chen, from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005.

## **Elena Jivaeva, staff**

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## **Next Student Recital**

Thursday, January 15 at 8 p.m.

Field Concert Hall

J. S. Bach      **Cantata No. 82: "Ich habe genug"**

Brandon Cedel, baritone

Korey Marshall, oboe

Elizabeth Fayette, violin

Joel Link, violin

Barbora Kolářová, violin

Zoë Martin-Doike, violin

Philip Kramp, viola

Alexander Jacobsen, double bass

Daniel Razonale, harpsichord

**Prelude and Fugue in F minor, BWV 534**

Daniel Razonale, organ

**Suite No. 3 in C major for Violoncello,  
BWV 1009**

Jinsun Hong, viola

Fauré      **Impromptu in D-flat major, Op. 86**

Palmer      ***Classical Suite***

Danyi Xia, harp

Hindemith      **Sonata, Op. 25, No. 1**

Marina Thibeault, viola

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

Upcoming Curtis Performances  
The Curtis Symphony Orchestra  
Tuesday, January 20 at 8 p.m.  
Verizon Hall at the Kimmel Center

Christoph Eschenbach, conductor  
Meng-Chieh Liu, piano ('93)

The Jack Wolgin Orchestral Concerts

Dutilleux	<i>Métaboles</i>
Barber	<i>Piano Concerto</i>
Berlioz	<i>Symphonie fantastique</i>

Tickets: \$5-\$36; available at the Kimmel Center Box Office and  
from Ticket Philadelphia at 215-893-1999 or [www.ticketphiladelphia.org](http://www.ticketphiladelphia.org).



### Alumni Recital Series

Gary Graffman and Friends, an 80th-Birthday Celebration  
Sunday, February 1 at 3 p.m.  
Field Concert Hall

Korngold	<i>Suite for Two Violins, Cello, and Piano, Left Hand, Op. 23</i>
Higdon	<i>Scenes from the Poet's Dreams</i>
Regér	<i>Präludium und Fuge from Vier Spezialstudien</i>
Reinecke	<i>Piano Sonata for the Left Hand in C minor, Op. 179</i>

Ray Chen and Benjamin Beilman, violin  
Milena Pajaro-van de Stadt, viola  
Brook Speltz, cello  
Gary Graffman, piano ('46)

Tickets: \$28; available at [www.curtis.edu](http://www.curtis.edu) or 215-893-7902.  
All artists donate their services, and proceeds benefit current Curtis students.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series

### Twenty-Fifth Student Recital

Thursday, January 15 at 8 p.m.

Field Concert Hall

Prelude and Fugue in F minor, BWV 534 Johann Sebastian Bach  
(1685–1750)

Daniel Razionale, organ

### *Classical Suite*

Lynne Palmer

(b. 1918)

Prelude

Allemande

Sarabande

Courante

Minuet

Gavotte

Gigue

Impromptu in D-flat major, Op. 86

Gabriel Fauré

(1845–1924)

Danyi Xia, harp

Sonata, Op. 25, No. 1

Paul Hindemith

(1895–1963)

Breit

Sehr frisch und straff

Sehr langsam

Rasendes Zeitmaß: Wild

Langsam, mit viel Ausdruck

Marina Thibeault, viola

## INTERMISSION

Suite No. 3 in C major for Violoncello, BWV 1009 J. S. Bach

Prélude

Allemande

Courante

Sarabande

Bourrée I and II

Gigue

Jinsun Hong, viola

Cantata No. 82: "Ich habe genug" J. S. Bach

Aria: "Ich habe genug"

Recitativo: "Ich habe genug! Mein Trost ist nur allein"

Aria: "Schlummert ein, ihr matten Augen"

Recitativo: "Mein Gott! wann kommt das schöne: Nun"

Aria: "Ich freue mich auf meinen Tod"

Brandon Cedel, baritone

Korey Marshall, oboe

Elizabeth Fayette, violin

Joel Link, violin

Barbora Kolářová, violin

Zoë Martin-Doike, violin

Philip Kramp, viola

Jiyoung Lee, cello

Alexander Jacobsen, double bass

Daniel Razonale, harpsichord

Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## **Coach**

The Bach cantata was prepared by Alan Morrison.

## **Performers**

Brandon Cedel, from Hershey, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Elizabeth Fayette, from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Jinsun Hong, from Seoul, is a student of Misha Amory and entered Curtis in 2007.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Barbora Kolářová, from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Philip Kramp, from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005.

Jiyoung Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Korey Marshall, from Stone Mountain, Ga., is a student of Richard Woodhams and entered Curtis in 2007.

Zoë Martin-Doike, from Bloomington, Ind., is a student of Pamela Frank and entered Curtis in 2008.

Daniel Razionale, from Ardmore, Pa., is a student of Alan Morrison and entered Curtis in 2007.

Marina Thibeault, from Québec City, is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Danyi Xia, from Shanghai, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.



### **Next Student Recital**

Friday, January 16 at 8 p.m.

Field Concert Hall

**Bartók**

#### **Quartet No. 2, Op. 17**

Maia Cabeza, violin

Rebecca Anderson, violin

Sang Hyun Mary Yong, viola

Camden Shaw, cello

**Schubert**

#### **Octet in F major, Op. post. 166, D. 803**

Yao Guang Zhai, clarinet

William Short, bassoon

Corey Klein, horn

Joseph Silverstein, violin ('50)

Joel Link, violin

Milena Pajaro-van de Stadt, viola

Natalie Helm, cello

Derek Zadinsky, double bass

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Twenty-Sixth Student Recital

Friday, January 16 at 8 p.m.

Field Concert Hall



### Quartet No. 2, Op. 17

Moderato

Allegro molto, capriccioso

Lento

Béla Bartók

(1881–1945)

Maia Cabeza, violin

Rebecca Anderson, violin

Sang Hyun Mary Yong, viola

Camden Shaw, cello

INTERMISSION

Octet in F major, Op. post. 166, D. 803

Franz Schubert

Adagio—Allegro

(1797–1828)

Adagio

Allegro vivace—Trio

Theme and variations

Menuetto: Allegretto—Trio

Andante molto—Allegro

Yao Guang Zhai, clarinet

William Short, bassoon

Corey Klein, horn

Joseph Silverstein, violin

Joel Link, violin

Milena Pajaro-van de Stadt, viola

Natalie Helm, cello

Derek Zadinsky, double bass



Photographic and recording equipment may not be used in Field Concert Hall.  
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### Coaches

The Bartók quartet was prepared by Pamela Frank.

The Schubert octet was prepared by Joseph Silverstein.

### Performers

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Corey Klein, from Agoura Hills, Calif., is a student of Jennifer Montone and entered Curtis in 2006.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Camden Shaw, from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

William Short, from Round Rock, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2006.

Sang Hyun Mary Yong, from Seoul, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2005.

Derek Zadinsky, from Seattle, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2006.

Yao Guang Zhai, from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

Joseph Silverstein (Violin '50), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Monday, January 19 at 8 p.m.

Field Concert Hall

Liszt                      *Réminiscences de Don Juan*  
Yunqing Zhou, piano

Schumann              *Sonata No. 2 in G minor, Op. 22*  
Daniel Hsu, piano

Schumann              *Symphonische Etüden in C-sharp minor, Op. 13*  
Andrew Hsu, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

### Upcoming Curtis Performance

The Curtis Symphony Orchestra

Tuesday, January 20 at 8 p.m.

Verizon Hall at the Kimmel Center

Christoph Eschenbach, conductor

Meng-Chieh Liu, piano ('93)

The Jack Wolgin Orchestral Concerts

Dutilleux              *Métaboles*  
Barber                  *Piano Concerto*  
Berlioz                  *Symphonie fantastique*

Tickets: \$5-\$36; available at the Kimmel Center Box Office and from Ticket Philadelphia at 215-893-1999 or [www.ticketphiladelphia.org](http://www.ticketphiladelphia.org).

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series

### Twenty-Seventh Student Recital

Monday, January 19 at 8 p.m.

Field Concert Hall

#### Sonata No. 2 in G minor, Op. 22

Robert Schumann

So rasch wie möglich

(1810–56)

Andantino: Getragen

Scherzo: Sehr rasch und markiert

Rondo: Presto

Daniel Hsu, piano

#### Symphonische Etüden in C-sharp minor, Op. 13

Schumann

Andrew Hsu, piano

INTERMISSION

#### Sonata

Béla Bartók

Allegro moderato

(1881–1945)

Sostenuto e pesante

Allegro molto

#### “Liebestod”

Richard Wagner

from *Tristan und Isolde*

(1813–83)

transcribed by Franz Liszt

Yunqing Zhou, piano

“My Darling,” Op. 74, No. 12  
transcribed by Franz Liszt

Frédéric Chopin  
(1810–49)

*Réminiscences de Don Juan*

Franz Liszt  
(1811–86)

Yunqing Zhou, piano

Photographic and recording equipment may not be used in Field Concert Hall.  
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## Performers

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Yunqing Zhou, from Shenyang, China, is a student of Robert McDonald and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **Next Student Recital**

Wednesday, January 21 at 8 p.m.

Field Concert Hall

Mozart	<b>Sonata in G major, K. 301</b>
Sibelius	<b>Concerto in D minor, Op. 47</b>
	Ye-Rang Kim, violin
	Hugh Sung, piano ('90)

Saint-Saëns	<b>Concerto No. 2 in G minor, Op. 22</b>
	Pallavi Mahidhara, piano
	Hugh Sung, piano accompaniment ('90)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



### **Upcoming Curtis Performance** **The Curtis Symphony Orchestra**

Tuesday, January 20 at 8 p.m.

Verizon Hall at the Kimmel Center

Christoph Eschenbach, conductor  
Meng-Chieh Liu, piano ('93)

The Jack Wolgin Orchestral Concerts

Dutilleux	<b><i>Métaboles</i></b>
Barber	<b>Piano Concerto</b>
Berlioz	<b><i>Symphonie fantastique</i></b>

Tickets: \$5-\$36; available at the Kimmel Center Box Office and from Ticket Philadelphia at 215-893-1999 or [www.ticketphiladelphia.org](http://www.ticketphiladelphia.org).

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series

### Twenty-Eighth Student Recital

Wednesday, January 21 at 8 p.m.

Field Concert Hall

#### Sonata in G major, K. 301

Allegro con spirito

Allegro

Wolfgang Amadeus Mozart

(1756–91)

#### Concerto in D minor, Op. 47

Allegro moderato

Adagio di molto

Allegro, ma non troppo

Jean Sibelius

(1865–1957)

Ye-Rang Kim, violin

Hugh Sung, piano

INTERMISSION

Sonata in E-flat major, Op. 12, No. 3      Ludwig van Beethoven  
Allegro con spirito      (1770–1827)

Adagio con molto espressione

Rondo: Allegro molto

Zenas Hsu, violin  
Andrew Hsu, piano

Concerto No. 2 in G minor, Op. 22      Camille Saint-Saëns  
Andante sostenuto      (1835–1921)

Allegro scherzando

Presto

Pallavi Mahidhara, piano  
Hugh Sung, piano accompaniment

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Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Beethoven sonata was prepared by Ida Kavafian.

The Saint-Saëns concerto was prepared by Ignat Solzhenitsyn.

## Performers

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Zenas Hsu, from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Ye-Rang Kim, from Seoul, is a student of Aaron Rosand and entered Curtis in 2008.

Pallavi Mahidhara, from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Friday, January 23 at 8 p.m.

Field Concert Hall

- |            |  |
|------------|--|
| J. S. Bach | <b>Partita No. 2 in D minor, BWV 1004</b><br>Zoë Martin-Doike, violin  |
| Chopin     | <b>Ballade No. 1 in G minor, Op. 23</b>  |
| Liszt      | <b><i>Rhapsodie espagnole</i></b><br>Yen Yu Chen, piano  |
| Schumann   | <b>Andante and Variations for Two Pianos,<br/>Two Cellos, and Horn in B-flat major, WoO 10</b><br>Vivian Cheng, piano<br>Kuok-man Lio, piano<br>Branson Yeast, cello<br>Efe Baltacigil, cello ('02)<br>Corey Klein, horn |
| Stravinsky | <b>Three Movements from <i>Petrouchka</i></b><br>Shih-Wei Huang, piano   |

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Twenty-Ninth Student Recital

Friday, January 23 at 8 p.m.

Field Concert Hall



Ballade No. 1 in G minor, Op. 23

Frédéric Chopin  
(1810–49)

*Rhapsodie espagnole*

Franz Liszt  
(1811–86)

Yen Yu Chen, piano

Three Movements from *Petrouchka*

Igor Stravinsky  
(1882–1971)

Russian Dance

Petrouchka's Cell

The Shrove-tide Fair

Shih-Wei Huang, piano

INTERMISSION

Partita No. 2 in D minor, BWV 1004      Johann Sebastian Bach  
    Allemande      (1685–1750)  
    Courante  
    Sarabande  
    Gigue  
    Chaconne

    Zoë Martin-Doike, violin

Andante and Variations for Two Pianos,      Robert Schumann  
Two Cellos, and Horn in B-flat major,      (1810–56)  
WoO 10

    Vivian Cheng, piano  
    Kuok-man Lio, piano  
    Branson Yeast, cello  
    Efe Baltacigil, cello  
    Corey Klein, horn



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## **Coach**

The Schumann quintet was prepared by Efe Baltacigil.

## **Performers**

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Vivian Cheng, from Apex, N.C., is a student of Leon Fleisher and entered Curtis in 2008.

Shih-Wei Huang, from Tao-Yuan, Taiwan, is a student of Claude Frank and Eleanor Sokoloff and entered Curtis in 2003.

Corey Klein, from Agoura Hills, Calif., is a student of Jennifer Montone and entered Curtis in 2006.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Zoë Martin-Doike, from Bloomington, Ind., is a student of Pamela Frank and entered Curtis in 2008.

Branson Yeast, from Houston, is a student of David Soyer and entered Curtis in 2008.

Efe Baltacigil (Cello '03)

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Monday, January 26 at 8 p.m.

Field Concert Hall

Bloch                      *Schelomo: Rhapsodie hébraïque*

Sarah Rommel, cello

Jungeun Kim, piano

Hindemith                *Der Schwanendreher*

Rachel Kuipers, viola

Elena Jivaeva, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Thirtieth Student Recital

Monday, January 26 at 8 p.m.

Field Concert Hall

#### Suite, Op. 34

Charles-Marie Widor

(1844–1937)

Moderato

Scherzo: Allegro vivace

Romance: Andantino

Final: Vivace

Bile Zhang, flute

Haochen Zhang, piano

#### Sonata No. 2 in F-sharp minor, Op. 2

Johannes Brahms

Allegro non troppo ma energico

(1833–97)

Andante con espressione

Scherzo: Allegro

Finale. Introduzione: Sostenuto—Allegro non troppo e rubato

Vivian Cheng, piano

INTERMISSION

*Schelomo: Rhapsodie hébraïque*

Ernest Bloch  
(1880–1959)

Sarah Rommel, cello  
Jungeun Kim, piano

*Der Schwanendreher:*

Paul Hindemith  
(1895–1963)

*Konzert nach alten Volksliedern*

Zwischen Berg und tiefem Tal

Nun laube, Lindlein, laube—

Fugato: Der Gutzgauch auf dem Zaune saß

Variationen: Seid ihr nicht der Schwanendreher

Rachel Kuipers, viola

Elena Jivaeva, piano



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## Performers

Vivian Cheng, from Apex, N.C., is a student of Leon Fleisher and entered Curtis in 2008.

Rachel Kuipers, from Rochester, Minn., is a student of Roberto Díaz and entered Curtis in 2008.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005.

Elena Jivaeva, staff pianist

Jungeun Kim, staff pianist

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Tuesday, January 27 at 8 p.m.

Field Concert Hall

- |            |  |
|------------|--|
| J. S. Bach | Sonata No. 3 in C major, BWV 1005<br>Rebecca Anderson, violin  |
| Beethoven  | Quartet in B-flat major, Op. 18, No. 6<br>Anastasia Agapova, violin<br>Zenas Hsu, violin<br>Zoë Martin-Doike, viola<br>Thomas Kraines, cello ('92) |
| Brahms     | Quintet in F minor, Op. 34<br>Zenas Hsu, violin<br>Richard Lin, violin<br>Kuan Liu, viola<br>Summer Hu, cello<br>Yen Yu Chen, piano                |
| Chopin     | <i>Polonaise brillante</i> in C major, Op. 3<br>Summer Hu, cello<br>Jungeun Kim, piano   |

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**Morning Musicales**  
*presents*  
**A Showcase for Artists**  
**2008 - 2009**

**PROGRAMS**

**October 28, 2008 - Tuesday morning 11 o'clock**  
**José Maria Blumenschein ..... violin**

**January 27, 2009 - Tuesday morning 11 o'clock**  
**Rinnat Moriah ..... soprano**

**March 24, 2009 - Tuesday morning 11 o'clock**  
**Haochen Zhang ..... piano**

**Concert and reception end at 12:30**

*These concerts, sponsored by the West Philadelphia Committee for  
The Philadelphia Orchestra, are endowed by a fund established by  
Katherine Krauss Benoliel.*

Please note your contributions for Morning Musicales are deductible as follows:

\$75.00 for Benefactor

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\$6.00 for single



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### *Benefactors*

Alice H. Ahrens	Alison Avery Lerman
Monica Atkinson	Carol M. Littleton
Susan J. Bancroft	Connie Mayock
Clark Hooper Baruch	Carol Melman
Lyle B. Beatty	Mrs. Howard R. Morgan
Mrs. Henry S. Belber II	Margaret Morris
Elaine V. Bell	Ingrid T. Morsman
Peter A. Benoliel	Mrs. Janeke Seton Neilson
Elia D. Buck	Barbara A. Noone
Kathleen Cannon	Carol M. Pendergrass
Mrs. E. Blackwell Chapman, Jr.	Betsy Rainey
DeAnn P. Clancy	Mary Belle S. Rauch
Judith L. Coates	Krista Reichard Underwood
Mrs. Ruth M. Colket	Lois & Jerry Renthall
Sarah Coulson	Mrs. Norman P. Robinson
Betsy Crowell	Caroline B. Rogers
Alice B. Cullen	Nancy V. Ronning
Karen G. Cunningham	Mrs. Gerald B. Rorer
Evelyn S. Day	Franny Rosenbluth
Winnie Doherty	Nancy B. Savage
Anna Gerrity	Ruthanne Schlarbaum
Rosalie Gerson	Esther D. Schwartz
Nancy K. Giles	Mollie P. Slattery
Grete Greenacre	Margaret O. Smith
Jane M. Hastings	Mary Lee B. Stallkamp
Joan R. Holmes	Mrs. Lever F. Stewart
Bernadette W. Holroyde	Gwendolyn M. Trent
Helen M. Justi	Margaret B. Wallis
Mary Anne D. Justice	Kristine K. Walters
Mrs. Chris Karnes	Mrs. Jonathan Weller
Florence Kassab	Donna White
Grace Keffer	Janet White
Janet L. Klaus	Nonie Williams
Molly Lawrence	



## Program

*January 27, 2009*

RINNAT MORIAH  
*soprano*

MIKAEL ELIASSEN  
*piano*

DARIUS MILHAUD  
(1892-1974)

*Quatre Chansons de Ronsard*

KURT WEILL  
(1900-1950)

*Songs:*

*Je ne t'aime pas*

*Youkali*

*Surabaya Johnny*

*Es Regnet*

*My Ship*

AMBROISE THOMAS  
(1811-1896)

*"A Vos Jeux mes Amis..."*

*(Ophelia mad scene from Hamlet)*

RICHARD STRAUSS  
(1864-1949)

*3 Ophelia songs*

*Amor*

*Wiegenlied*

JOHANN STRAUSS, JR.  
(1825-1899)

*Frühlingsstimmen*



## RINNAT MORIAH

soprano

**Rinnat Moriah**, a twenty-four-year-old Israeli soprano, is in her fifth year at The Curtis Institute of Music, studying in the opera program with Patricia McCaffrey, adjunct faculty. She is the recipient of a merit-based full-tuition scholarship and holds the Stanley and Lertha Rogasner Fellowship. She has also received scholarships from the Margaret Rice Scholarship Fund, America-Israel Cultural Foundation, and Israeli Vocal Arts Institute.

Her credits for the Curtis Opera Theatre include *L'elisir d'amore* (Adina), *Le nozze di Figaro* (Susanna), *Rosenkavalier Suite* (Sophie), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *Albert Herring* (Miss Wordsworth), *Le Rossignol* (title role), *Ariadne auf Naxos* (Zerbinetta), *The Magic Flute* (Queen of the Night), and *Così fan tutte* (Despina cover). Additional roles include Olympia in *Les Contes d'Hoffmann*, Pamina in *The Magic Flute*, Belinda in *Dido and Aeneas*, Blondchen in *Die Entführung aus dem Serail*, Adina and Giannetta in *L'elisir d'amore*, and Filia in Carissimi's *Jephte* for the Abu Gosh Vocal Music Festival, Israel Vocal Arts Institute, National Opera Center, New Jersey Opera Theater, and Chicago Opera Theater. In 2008 she attended the Académie Européenne de Musique of the Festival d'Aix-en-Provence and the Accademia Rossiniana at the Rossini Opera Festival in Pesaro, Italy.

In addition to concerts with the Richmond, New World, Kansas City, and Fort Worth symphonies, Ms. Moriah has given recitals at the Kennedy Center for the Performing Arts and the Library of Congress. She made her solo debut in 2001 as the soloist in Poulenc's *Gloria* and has since performed Vivaldi's *Gloria*, Pergolesi's *Stabat Mater*, Schubert's *Der Hirt auf dem Felsen*, Brahms's *Liebeslieder-Wälzer*, and Mozart's *Requiem* and *Mass in C minor* in concerts and recitals in Israel, Germany, and the United States.

## MIKAEL ELIASEN

piano

**Mr. Eliassen** is the Artistic Director of Vocal Studies and the Curtis Opera Theatre, Opera and Voice Coach. Danish-born coach and accompanist Mikael Eliassen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, and Joan Patenaude-Yarnell. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. Mr. Eliassen has given master classes at the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, National Opera of Prague, and the young artist's program at the Metropolitan Opera (New York City). He is closely affiliated with the Royal Opera Academy (Copenhagen), Netherlands Opera Studio (Amsterdam), and Pittsburgh Opera Studio. He teaches at Chautauqua's Voice Program, for the Santa Fe Opera's young artists program, and in Italy. Mr. Eliassen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. Mr. Eliassen joined the faculty of The Curtis Institute of Music in 1986 and became the head of the department in 1988. He holds the Hirsig Family Head-of-Department Chair in Vocal Studies.



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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Thirty-First Student Recital

Tuesday, January 27 at 8 p.m.

Field Concert Hall



Sonata No. 3 in C major, BWV 1005

Johann Sebastian Bach

Adagio

(1685–1750)

Fuga

Largo

Allegro assai

Rebecca Anderson, violin

Quartet No. 6 in B-flat major,

Ludwig van Beethoven

Op. 18, No. 6

(1770–1827)

Allegro con brio

Adagio, ma non troppo

Scherzo: Allegro

La Malincolia: Adagio—Allegretto quasi allegro

Anastasia Agapova, violin

Zenas Hsu, violin

Zoë Martin-Doike, viola

Thomas Kraines, cello

INTERMISSION

*Polonaise brillante* in C major, Op. 3

Frédéric Chopin  
(1810–49)

Summer Hu, cello  
Jungeun Kim, piano

Quintet in F minor, Op. 34

Johannes Brahms  
(1833–97)

Allegro non troppo  
Andante, un poco adagio  
Scherzo: Allegro  
Finale: Poco sostenuto—Allegro non troppo  
Zenas Hsu, violin  
Richard Lin, violin  
Kuan Liu, viola  
Summer Hu, cello  
Yen Yu Chen, piano



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Beethoven quartet was prepared by guest artist Thomas Kraines.

The Brahms quintet was prepared by Meng-Chieh Liu and Steven Tenenbom.

## Performers

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Zenas Hsu, from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Kuan Liu, from Hubei Province, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2008.

Zoë Martin-Doike, from Bloomington, Ind., is a student of Pamela Frank and entered Curtis in 2008.

Jungeun Kim, staff pianist

Thomas Kraines (Cello '92)

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **Next Student Recital**

Wednesday, January 28 at 8 p.m.

Field Concert Hall

- |              |   |
|--------------|---|
| Dvořák       | <b>Concerto in A minor, Op. 53</b><br>Yu-Chien Tseng, violin<br>Jungeun Kim, piano              |
| Ravel        | <b>Concerto in G major</b><br>Yen Yu Chen, piano<br>Hugh Sung, piano accompaniment ('90)        |
| Shostakovich | <b>Concerto No. 1 in A minor, Op. 99</b><br>Anastasia Agapova, violin<br>Hugh Sung, piano ('90) |

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Thirty-Second Student Recital

Wednesday, January 28 at 8 p.m.

Field Concert Hall

#### Concerto in A minor, Op. 53

Antonín Dvořák

Allegro ma non troppo

(1841–1904)

Adagio ma non troppo

Finale: Allegro giocoso, ma non troppo

Yu-Chien Tseng, violin

Jungeun Kim, piano

#### Concerto in G major

Maurice Ravel

Allegramente

(1875–1937)

Adagio assai

Presto

Yen Yu Chen, piano

Hugh Sung, piano accompaniment

INTERMISSION

Concerto No. 1 in A minor, Op. 99

Dmitri Shostakovich

Nocturne: Moderato

(1906-75)

Scherzo: Allegro

Passacaglia: Andante

Burlesque: Allegro con brio

Anastasia Agapova, violin

Hugh Sung, piano

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## Performers

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

Jungeun Kim, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Friday, January 30 at 8 p.m.

Vocal Studies Department Oratorio Recital

Field Concert Hall

Works by J. S. Bach, Berlioz, Handel, Karg-Elert, Liszt, Mendelssohn, Mozart, Ochs, Purcell, Rossini, and Vaughan Williams

Program subject to change.



### Alumni Recital Series

Sunday, February 1 at 3 p.m.

Gary Graffman, piano, and Friends, an 80th Birthday Celebration

Field Concert Hall

Higdon

*Scenes from the Poet's Dreams*

Ray Chen, violin

Benjamin Beilman, violin

Milena Pajaro-van de Stadt, viola

Brook Speltz, cello

Gary Graffman, piano ('46)

Korngold

*Suite for Two Violins, Cello,  
and Piano, Left Hand, Op. 23*

Ray Chen, violin

Benjamin Beilman, violin

Brook Speltz, cello

Gary Graffman, piano ('46)

Reger

*Präludium und Fuge from Vier Spezialstudien*

Reinecke

*Piano Sonata for the Left Hand in C minor,  
Op. 179*

Gary Graffman, piano ('46)

Tickets: \$28; available from the Curtis Ticket Office at 215-893-7902 or [www.curtis.edu](http://www.curtis.edu). All artists donate their services, and proceeds benefit current Curtis students.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Thirty-Third Student Recital

#### Vocal Studies Department Oratorio Recital

Friday, January 30 at 8 p.m.

Field Concert Hall



“Sound the trumpet ’till around”

from *Come Ye Sons of Art Away*:

*Ode for the Birthday of Queen Mary*

Henry Purcell

(1659–1695)

Elizabeth Reiter, soprano

Sarah Shafer, soprano

Donald St. Pierre, piano

*Matthäuspassion*, selections

Johann Sebastian Bach

“Er hat uns allen wohlgetan ...

(1685–1750)

Aus Liebe will mein Heiland sterben”

Sarah Shafer, soprano

Maron Khoury, flute

Daniel Rationale, organ

“Erbarme dich, mein Gott”

Marquita Raley, mezzo-soprano

Elizabeth Fayette, violin

Donald St. Pierre, piano

“Christe eleison” from *Mass in B minor*, BWV 232

J. S. Bach

Ashley Thouret, soprano

Layla Claire, soprano

Donald St. Pierre, piano

"Revenge, Timotheus cries" George Frideric Handel  
from *Alexander's Feast* (1685–1759)

Thomas Shivone, bass-baritone

"Dank sei Dir, Herr" Siegfried Ochs  
(1858–1929)

"Mein gläubiges Herze, frohlocke, sing, scherze" J. S. Bach  
from Cantata No. 68

Kirsten MacKinnon, soprano

"Et incarnatus est" Wolfgang Amadeus Mozart  
from Mass in C minor, K. 427 (1756–91)

Elizabeth Reiter, soprano

"Kommet her, ihr frechen Sünder," K. 146 Mozart

Ashley Thouret, soprano

Donald St. Pierre, piano

*Elijah*, selections Felix Mendelssohn  
"What have I to do with thee" (1809–47)

Layla Claire, soprano  
Brandon Cedel, baritone  
Joshua Stafford, organ

"Is not His word like a fire"  
Elliot Madore, baritone  
Donald St. Pierre, piano

"It is enough, O Lord"  
Evan Hughes, bass-baritone  
Natalie Helm, cello  
Joshua Stafford, organ

INTERMISSION

*La damnation de Faust*, selections

Hector Berlioz

"Devant la maison"

(1803–69)

"Voici des roses"

Evan Boyer, bass  
Donald St. Pierre, piano

Der 23. Psalm: "Mein Gott, der ist mein Hirt!"

Franz Liszt

(1811–86)

Charlotte Dobbs, soprano  
Coline-Marie Orliac, harp  
Patrick Kreeger, organ

Symphonic Chorale No. 3:

Sigfrid Karg-Elert

"Nun ruhen alle Wälder," Op. 87, No. 3

(1877–1933)

Karen Jesse, soprano  
Elizabeth Fayette, violin  
Nathan Laube, organ

*Mystical Songs*, selections

Ralph Vaughan Williams

"The Call"

(1872–1958)

"Easter"

Jason Coffey, baritone  
Donald St. Pierre, piano

***Stabat Mater*, selections**

Gioacchino Rossini

"Cujus animam gementem"

(1792–1868)

Joshua Stewart, tenor

"Fac ut portem Christi mortem"

Allison Sanders, mezzo-soprano

"Sancta Mater, istud agas"

Karen Jesse, soprano

Allison Sanders, mezzo-soprano

Joshua Stewart, tenor

Thomas Shivone, bass-baritone

Donald St. Pierre, piano



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**Next Curtis Event**

**Alumni Recital Series**

Sunday, February 1 at 3 p.m.

Gary Graffman, piano, and Friends, an 80th-Birthday Celebration  
Field Concert Hall

**Works by Higdon, Korngold, Reger, and Reinecke**

Tickets: \$28; available from the Curtis Ticket Office at 215-893-7902 or  
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# The Curtis Institute of Music

## 2008–09 Student Recital Series

Vocal Studies Department Oratorio Recital  
Friday, January 30 at 8 p.m.  
Field Concert Hall

Please wait for the conclusion of each selection before turning the page, and hold all applause until the end of each set.  
Thank you.

### **Matthauspassion, selections**

Music by Johann Sebastian Bach

**“Er hat uns allen wohlgetan ... Aus Liebe will mein Heiland sterben” (“He has richly blessed us ... For love my Savior is now dying”)**

Er hat uns allen wohlgetan,  
Den Blinden gab er das Gesicht,  
Die Lahmen macht' er gehend,  
Er sagt' uns seines Vaters Wort,  
Er trieb die Teufel fort,  
Betrübte hat er aufgerichtet',  
Er nahm die Sünder auf und an.  
Sonst hat mein Jesus nichts getan.

He has richly blessed us,  
He hath returned sight to the blind,  
He leaves the lame walking,  
He tells us of his Father's word,  
He drives the devil forth,  
He has lifted up the troubled,  
He took the sinners to himself.  
My Jesus has done nothing else.

Aus Liebe will mein Heiland sterben,  
Von einer suende weiss er nichts.  
Dass das exige Verderben  
Und die Strafe des Gerichts nicht  
Auf meiner Seele bliebe.

For love my Savior is now dying,  
He knows nothing of sin and guilt.  
So eternal desolation  
And the sinner's righteous doom  
Shall not rest upon my spirit.

Translated by Sarah Shafer

**“Erbarme dich, mein Gott” (“Have mercy on me, Lord”)**

Erbarme dich, mein Gott,  
Um meiner Zahren willen  
Schaue hier  
Herz und Auge weint vor dir bitterlich.

Have mercy on me, Lord,  
Regard my bitter weeping  
Look on me,  
Heart and eyes both weeping.

Translated by Donald St. Pierre

**“Christe eleison” (“Christ have mercy”) from Mass in B minor, BWV 232**

Music by Johann Sebastian Bach

Christe eleison.

Christ have mercy.

**“Dank sei Dir, Herr” (“Thanks be to thee, God”)**

Music by Siegfried Ochs

Dank sei Dir, Herr,  
Du hast Dein Volk mit Dir gefuehrt,  
Israel hin durch das Meer.  
Wie eine Herde zog es hindurch,  
Herr, Deine Hand schuetze es,  
In Deiner Guete gabst Du im Heil.

Thanks be to Thee, God,  
Thou hast with Thee led thy people,  
Israel through the sea.  
Drew it through like a flock,  
Lord, thy hand led it,  
In thy goodness, thou gavest salvation.

Translated by Donald St. Pierre

**“Mein gläubiges Herze, frohlocke, sing’, scherze” (“My faithful heart, rejoice, sing, make merry”)  
from Cantata No. 68**

Music by Johann Sebastian Bach

Mein gläubiges Herze,  
frohlocke, sing, scherze,  
dein Jesus ist nah!  
Weg Jammer,  
weg Klagen,  
ich will euch nur sagen  
mein Jesus ist da.

My faithful heart,  
rejoice, sing, make merry,  
your Jesus is near!  
Away misery,  
away complaining,  
to you I will say only  
My Jesus is here.

Translation adapted from *The Oratorio Anthology* (G. Schirmer)

**“Et incarnatus est” (“And became incarnate”) from Mass in C minor, K. 427**

Music by Wolfgang Amadeus Mozart

Et incarnatus est de Spiritu Sancto ex  
Maria Virgine, et homo factus est.

And became incarnate by the Holy Ghost of the  
Virgin Mary, and was made man.

**“Kommet her, ihr frechen Sünder” (“Sinners, come, from evil sever”), K. 146**

Music by Wolfgang Amadeus Mozart

Kommet her, ihr frechen Sünder,  
Seht den Heiland aller Welt!  
Sprecht, ist gegen seine Kinder  
Je ein Vater so bestellt?  
Jesus leidet tausend Qualen,  
Bis er selbst den Geist aufgibt,  
Um am Kreuz die Schuld zu zahlen,  
Die der tolle Mensch veruebt.

Sinners, come, from evil sever;  
Look upon your Savior's deed.  
Could another Father ever  
Show more thought for children's need?  
Christ endureth sore affliction  
Till his soul leaves flesh behind,  
He redeems by crucifixion  
Wayward, guilty, weak mankind.

Kommet, seht Mariam eben  
An dem Fuss des Kreuzes an!  
Kann es eine Mutter geben,  
Die so zaertlich lieben kann?  
Ach! mit Thraenen muss sie sehen,  
Wie ihr Sohn am Kreuze stirbt,  
Und sie laesst es doch geschehen,  
Dass der Mensch sein Heil erwirbt.

Come, behold sweet Mary standing  
Close beneath the blood-stained cross.  
Could there be a less demanding  
Mother bearing her great loss?  
She beweeeps the stark oblation,  
Watching him in anguish there;  
So that we might win salvation,  
She must suffer dark despair.

Danket nun fuer solche Liebe,  
So der Mutter als dem Sohn,  
Und verschreibt auch eure Triebe  
Lebenslang zu ihrem Lohn;  
Treffet einen Bund mit ihnen,  
Stets im Lieben true zu sein,  
Und hinfuero eure Sinnen  
Bloss zu ihrem Dienst zu weih'n.

Render thanks for self-denial,  
Such as Son and Mother show;  
Praise their courage facing trial;  
Leave your mortal sins and woe:  
Pledge yourselves to new endeavor,  
Follow them toward paths above:  
Let your lives contain forever  
Consecrated, loyal love.

Translation by Lorraine Noel Finley

***La damnation de Faust, selections***

Music by Hector Berlioz

**“Devant la maison” (“In front of the house”)**

Devant la maison  
De celui qui t'adore,  
Petite Louison,  
Que fais-tu dès l'aurore?  
Au signal du plaisir,  
Dans la chambre du drille,  
Tu peux bien entrer fille,  
Mais non fille en sortir.

Il te tend les bras:  
Près de lui  
Tu cours vite.  
Bonne nuit, hélas!  
Ma petite, bonne nuit.  
Près du moment fatal  
Fais grande résistance,  
S'il ne t'offre d'avance  
Un anneau conjugal.

**“Voici des roses” (“Here are roses”)**

Voici des roses,  
De cette nuit écloses.  
Sur ce lit embaumé.  
Ô mon Faust bien-aimé,  
Repose!  
Dans un voluptueux sommeil  
Où glissera sur toi plus d'un baiser vermeil,  
Où des fleurs pour ta couche ouvriront leurs corolles,  
Ton oreille entendra de divines paroles.  
Ecoute! écoute!  
Les esprits de la terre et de l'air  
Commencent pour ton rêve un suave concert.

In front of the house  
Of the one who adores you,  
Little Louison,  
What have you been doing since dawn?  
At the sign of pleasure  
Into his room  
A maiden you can go,  
But come out a maiden you cannot.

He stretches out his arms to you;  
Near to him  
You quickly run.  
Good night, alas!  
My little one, good night.  
At the fatal moment  
Put up great resistance,  
Unless he first offers you  
A wedding ring.

Here are roses  
Blossoming in this night.  
On this embalmed bed,  
My beloved Faust,  
Rest!  
In a luxurious sleep  
In which more than one crimson kiss will come over you,  
In which flowers will open their blossoms for your bed,  
Your ear shall hear divine words.  
Listen! Listen!  
The spirits of the earth and of the air  
Start, for your dream, their sweet concert.

Translation by Keith Anderson for Naxos Rights International Ltd.; adapted by Evan Boyer

**Der 23. Psalm: "Mein Gott, der ist mein Hirt!" ("The Lord is my shepherd")**

Music by Franz Liszt

Mein Gott, der ist mein Hirt!  
wo ich geh' und steh'.  
Woer mich führt, wie er mich führt, was fehlt mir je?  
Jetzt ruh', jetzt lag' ich mich am Bach der Au' auf  
grünender Au', am kühlenden Bach, im Morgenthau.  
Dann weckt und führt er mich, er führet mich richtigen  
Weg's, sicheren Steg's, mit neuem Muth zu neuem Gut.  
Und auch im Thal der Nacht, warum fürcht' ich mich?  
Meines Hirten Stab, meines Hirten Schall, die trösten  
mich.  
Und hinter Grau'n und Nacht, im dunklen Thal siehe da  
steht,  
Feinde, da seht mein Freudenmahl, seht Freuden Oeles  
trieft mein lockigt Haar,  
Becher, duschwebst, Becher, du schäumst, als trunken  
gar.  
Gut Heil wird stets um mich sein!  
Immerdar bleib' ich im Haus des Herrn!

Psalms 23, King James Version

The Lord is my shepherd;  
I shall not want.

He maketh me to lie down in green pastures:  
he leadeth me beside the still waters.

He restoreth my soul:  
he leadeth me in the paths of righteousness  
for his name's sake.

Yea, though I walk through the valley of the shadow of  
death, I will fear no evil: for thou art with me;  
thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine  
enemies: thou anointest my head with oil;  
my cup runneth over.

Surely goodness and mercy shall follow me all the days of  
my life: and I will dwell in the house of the Lord  
forever.

**Symphonic Chorale No. 3: "Nun ruhen alle Wälder" ("Now rest all the woods"). Op. 87, No. 3**

Music by Sigfrid Karg-Elert

Mein augen stehn verdrossen,  
Im Nu sind sie geschlossen,  
Wo Bleibt dann Lieb und Seel?  
Nimm sie zu deinen Graden,  
Sei gut, für allen schaden,  
Du Aug, und Wächter Israel.

Breit aus, breit aus die Flügel beide,  
o Jesu, Jesu, meine Freude,  
und nimm dein Kuchlein, dein Kuchlein ein!  
Will Satan mich verschlingen,  
so lass die Englein singen:  
Dies Kind soll unverletzt sein.

My eyes are closing,  
When I lie deep reposing,  
Soul, body, where are ye?  
To helpless sleep I yield them,  
Oh, let thy mercy shield them,  
Thou sleepless Eye, their Guardian be.

Lord Jesus, who dost love me,  
Oh, spread Thy wings above me,  
And shield me from alarm!  
Though evil would assail me,  
Thy mercy will not fail me:  
I rest in Thy protecting arm.

***Stabat Mater*, selections**

Music by Gioacchino Rossini

**“Cujus animam gementem” (“Whose saddened soul”)**

Cujus animam gementem,  
Contristatam et dolentem,  
Pertransivit gladius.  
O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti!  
Quae moerebat et dolebat,  
Pia Mater, dum videbat  
Nati poenas incliti.

Whose saddened soul,  
Sighing and suffering,  
A sword pierced through.  
O how sad and how afflicted  
Was that blessed Mother  
Of the Only-Begotten!  
Loving Mother, who was grieving  
And suffering, while she beheld  
The torments of her glorious Son.

Translation adapted from Ron Jeffers's *Translations and Annotations of Choral Repertoire, Volume I*

**“Fac ut portem Christi mortem” (“Grant that I may bear the death of Christ”)**

Fac, ut portem Christi morrem,  
Passionis fac consortem,  
Et plagas recolere.  
Fac me plagis vulnerari,  
Fac me cruce inebriari,  
Ob amorem Filii.

Grant that I may bear the death of Christ;  
Make me a sharer in His Passion  
And ever mindful of His wounds.  
Let me be wounded by His wounds,  
Cause me to be inebriated by the Cross  
From love of the Son.

Translation adapted from Ron Jeffers's *Translations and Annotations of Choral Repertoire, Volume I*

**“Sancta Mater, istud agas” (“Holy Mother, may you do this”)**

Sancta Mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide.  
Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.  
Fac me tecum pie flere,  
Crucifixo condolere,  
Donec ego vixero.  
Juxta crucem tecum stare,  
Et me tibi sociare  
In plancu desidero.  
Virgo virginum praeclara,  
Mihi jam non sis amara,  
Fac me tecum plangere.

Holy Mother, may you do this:  
Fix the stripes of the Crucified  
Deeply into my heart.  
Share with me the pains  
Of your wounded Son  
Who deigned to suffer so much for me.  
Make me lovingly weep with you,  
To suffer with the Crucified  
So long as I shall live.  
To stand with you beside the cross,  
And to join with you in deep lament:  
This I long for and desire.  
O Virgin all virgins excelling,  
Be not inclement with me now;  
Cause me to mourn with you.

Translation adapted from Ron Jeffers's *Translations and Annotations of Choral Repertoire, Volume I*

## **Performers**

Evan Boyer, from Louisville, Ky., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Brandon Cedel, from Hershey, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Layla Claire, from Penticton, British Columbia, is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Jason Coffey, from Allendale, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Charlotte Dobbs, from Chester, Vt., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Elizabeth Fayette, from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Evan Hughes, from Santa Barbara, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Karen Jesse, from Prairie View, Ill., is a student of Barbara Honn, adjunct faculty, and entered Curtis in 2005.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Maron Khoury, from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Nathan Laube, from Gurnee, Ill., is a student of Alan Morrison and entered Curtis in 2004.

Kirsten MacKinnon, from Burnaby, British Columbia, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2008.

Elliot Madore, from Weston, Ontario, is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Coline-Marie Orliac, from Antibes, France, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2006.

Marquita Raley, from Washington, D.C., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Daniel Razionale, from Ardmore, Pa., is a student of Alan Morrison and entered Curtis in 2007.

Elizabeth Reiter, from Chicago, is a student of Marlena Kleinman Malas and entered Curtis in 2008.

Allison Sanders, from Memphis, is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Sarah Shafer, from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Thomas Shivone, from Fort Worth, Tex., is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Joshua Stafford, from Jamestown, N.Y., is a student of Alan Morrison and entered Curtis in 2006.

Joshua Stewart, from New Orleans, is a student of Joan Patenaude-Yarnell and entered Curtis in 2005.

Ashley Thouret, from Toronto, is a student of Marlena Kleinman Malas and entered Curtis in 2004.

Donald St. Pierre, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Alumni Recital Series

Gary Graffman and Friends, an 80th-Birthday Celebration

Sunday, February 1 at 3 p.m.

Field Concert Hall

Piano Sonata for the Left Hand in C minor,  
Op. 179

Carl Reinecke  
(1824–1910)

Allegro moderato

Andante lento ("Nemenj rózám a tarlóra")

Menuetto: Moderato

Finale: Allegro molto

Gary Graffman, piano

*Scenes from the Poet's Dreams*

Jennifer Higdon ('88)

Racing through Stars

(b. 1962)

Summer Shimmers across the Glass of Green Ponds

I Saw the Electric Insects Coming

In the Blue Fields They Sing

The Fast Dancers Dance Faster!

Ray Chen, violin

Benjamin Beilman, violin

Milena Pajaro-van de Stadt, viola

Brook Speltz, cello

Gary Graffman, piano

INTERMISSION

Präludium und Fuge from *Vier Spezialstudien*

Max Reger  
(1873–1916)

Gary Graffman, piano

Suite for Two Violins, Cello,  
and Piano, Left Hand, Op. 23

Erich Wolfgang Korngold  
(1897–1957)

Präludium und Fuge

Walzer

Groteske

Lied

Rondo—Finale (Variationen)

Ray Chen, violin

Benjamin Beilman, violin

Brook Speltz, cello

Gary Graffman, piano

Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## Performers

**Gary Graffman** ('46), *piano*

Gary Graffman has been a major figure in the music world since his debut with Eugene Ormandy and the Philadelphia Orchestra at the age of eighteen. For the next three decades he toured almost continuously, playing the most demanding works in the piano literature. His numerous recordings with the orchestras of New York, Philadelphia, Boston, Cleveland, and Chicago under such conductors as Bernstein, Ormandy, Szell, and Mehta include concertos by Tchaikovsky, Rachmaninoff, Prokofiev, Brahms,

Chopin, and Beethoven; they are still regarded as touchstones. In 1979, however, an injury to his right hand limited Mr. Graffman's concertizing to the small body of repertoire for the left hand alone. Since then seven new works have been commissioned for him, and he continues to have an active performing career.

Mr. Graffman has also devoted a large part of his life to education. Most notable has been his leadership of Philadelphia's all-scholarship Curtis Institute of Music (though his association with that conservatory began when he was accepted as a student at the age of seven). He joined the Curtis faculty in 1980, following his performance-reducing injury, and from 1986 to 2006 he served as the Institute's director, as well as its president from 1995. Now, although retired from administrative duties, he remains on the Curtis piano faculty.

Benjamin Beilman, from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Ray Chen, from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Brook Speltz, from La Cañada, Calif., is a student of Peter Wiley and entered Curtis in 2005.

If students study with more than one faculty member, their teachers are listed alphabetically.

## Alumni Society of Greater Philadelphia

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin,

*Cochairman*

Fanabel Block Kremens,

*Cochairman*

Marcantonio Barone

Blanche H. Burton-Lyles

Mary Wheelock Javian

Alan Morrison

Richard A. Shapp

Brittany Sklar, *Student*

*Representative*



## Next Alumni Recital

Vertigo String Quartet and Steven Tenenbom, viola

Sunday, February 22 at 3 p.m.

Field Concert Hall

Brahms

**Quintet No. 2 in G major, Op. 111**

Shostakovich

**Quartet No. 12 in D-flat major, Op. 133**

Plus original compositions and arrangements by Nicholas Canellakis and by Johannes Dickbauer.

Tickets: \$28; available at [www.curtis.edu](http://www.curtis.edu) or 215-893-7902.

All artists donate their services, and proceeds benefit current Curtis students.

## Program Notes

### Gary Graffman and Friends, an 80th-Birthday Celebration

Alumni Recital Series: Sunday, February 1, 2009, Field Concert Hall

Composers who write piano music for the left hand alone face unique problems, as do performers of this repertoire. The composer must confront the daunting challenge of writing music for five fingers that must sound as if being played by ten, and the pianist's left hand must play the dominant role, rather than fulfilling its normal subsidiary position as accompanist. Another challenge is the manipulation of the melodic line. Usually played by the fourth and fifth fingers of the right hand, the melodic line now has to be played by the left-hand thumb. It is no wonder that very little music has been written for this genre and that the existing works have almost always been composed for a specific purpose or artist. Much of this repertoire owes its existence to the Viennese pianist Paul Wittgenstein (1887–1961), who lost his right arm to shrapnel in World War I. In addition to the Ravel Concerto for the Left Hand, he commissioned works for piano and orchestra by Richard Strauss, Sergei Prokofiev, Benjamin Britten, Franz Schmidt, and Erich Wolfgang Korngold.

Carl Reinecke (1824–1920) lived before the era of the Wittgenstein commissions, and it is presumed that he wrote his Sonata, Op. 179, for the reigning one-handed pianist of his time, Count Geza Zichy. Zichy, who lost his right arm in a hunting accident, often played his own compositions on his lengthy charity tours. Although the Reinecke sonata bears no dedication, it is likely that Zichy played this charming work, which was composed late in Reinecke's long life and exemplifies his gift for inventive melodies and gracefully flowing keyboard writing. A relationship to Zichy is indicated in that the second movement is based on a Hungarian folk tune (translated as "Don't Go into the Rose Garden Barefoot"), and Zichy was known to be an ardent Hungarian nationalist.

**Jennifer Higdon** (b. 1962), whose music is widely performed throughout the United States, is the recipient of a Guggenheim Fellowship, Pew Fellowship, NLA grant, and awards from the American Academy of Arts and Letters. Commissions include the Philadelphia Orchestra, the Atlanta Symphony, the Pittsburgh Symphony, the St. Paul Chamber Orchestra, and the Philadelphia Chamber Music Society, whose commission was the piano quintet to be performed on this program. She has works on twenty-five different recordings, and her Concerto for Orchestra/*City Scape* CD won a Grammy Award. Dr. Higdon, who received an M.A. and a Ph.D. from the University of Pennsylvania, is also a graduate of The Curtis Institute of Music. She joined the Curtis faculty in 1994 and now holds the Rock Chair in Composition. Dr. Higdon wrote the following notes for her quintet, *Scenes from the Poet's Dreams* (1999):

What kinds of dreams would a poet have? Because they presumably work in a world of imagination, would their dreams be different from what others might dream? Or are we all poets in our own dream worlds? The poet might be the main character or s/he might also be just a part of the fabric, observing from the sidelines. This also represents the pianist's role within a piano quintet, prominent but also just part of the story. And so, different dreams present themselves...

"Racing through Stars" portrays a journey, beginning slowly and progressing faster and faster, of moving away from Earth, into the sky and past all sorts of small, brilliant stars. Not realizing at first where the journey is going, the dreamer becomes more and more thrilled with the view as s/he looks back to what has been and then forward to all that is coming. In the course of this trip, the quintet gets a chance to race through all twelve major keys.

"Summer Shimmers across the Glass of Green Ponds" is quite the contrast to the previous dream ... here, the stillness is glass-like, as the dreamer sits by a pond on a summer's eve at twilight, watching the float, which does not even jiggle in the water, at the end of a fishing pole ... even the fish are still.

"I Saw the Electric Insects Coming" is the kind of nightmare that no one likes to have, but in the poet's mind, the insects are both small and the size of buildings, and they are, regrettably, electric. Their invulnerability seems to be magnified by this presence of electricity, and the incessant hum is a reminder that they're never far away. There seems to be no escaping as they follow us from the day into the night.

"In the Blue Fields They Sing" is perhaps a vision about heaven ... a place where the fields are like the sky. And somewhere in those fields, there is a sweet and wonderful singing ... as Blue would sing.

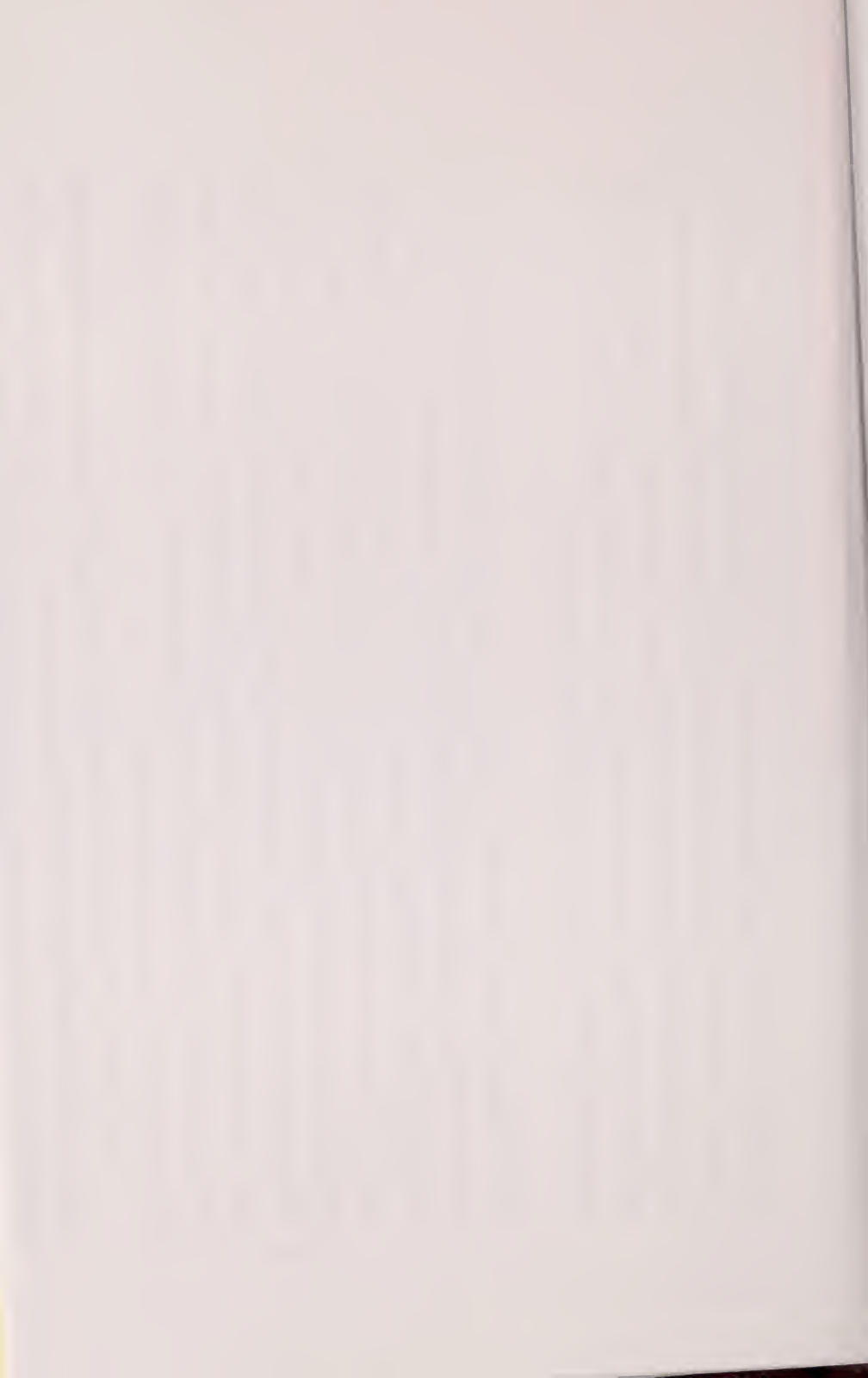
"The Fast Dancers Dance Faster!" brings us the dancers in a group ensemble and then in duets, as the pianist gets a chance to dance with each partner of the ensemble. Each string player has a different style in this dance, but having all those styles combined makes for a wonderful frenzied romp.

**Max Reger** (1873–1916), a great admirer of Mendelssohn and Schumann, was nevertheless most strongly influenced by Wagner. He inherited the latter's harmonic style, which involved extending the possibilities of tonality without discarding its framework. The Präludium and Fuga from Reger's *Four Special Studies* for the left hand are quite typical in their harmonic, polyphonic, and technical complexity. Like so many of Reger's compositions, this piece ends with an intricately devised three-voice fugue.

**Erich Wolfgang Korngold** (1897–1957), acclaimed as a child prodigy in Vienna by Mahler and Strauss as the successor to Mozart, became internationally celebrated while still in his early twenties. At that time, according to a poll by Vienna's leading newspaper, Korngold was considered "one of the two greatest living composers" (the other being Arnold Schoenberg). Critics prophesied his music would be "revolutionary." But although his style was highly individualistic, his musical language, firmly rooted in tonality, soon became unfashionable (in Vienna, at least). Nevertheless Korngold did cause a musical "revolution" of sorts, and that was in Hollywood, where he settled in the 1930s and where his remarkable and seminal use of a full symphony for film scores of such classics as *Captain Blood* and *The Adventures of Robin Hood* changed the course of film-music writing and won him two Academy Awards.

The Suite, Op. 23, written for Paul Wittgenstein while Korngold was still living in Vienna, is in five movements, each of which has a distinctly different character. The rather somber opening prelude and fugue is followed by a charming waltz, an eccentric scherzo (entitled "Groteske"), a hauntingly lovely lied, and a cheerful rondo finale with variations. The moods range from acerbic to poignant, and the instrumental writing is complex and imaginative throughout.

—Gary Graffman



# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Thirty-Fourth Student Recital

Monday, February 2 at 8 p.m.

Field Concert Hall

“Litanei auf das Fest Aller Seelen,” D. 343

arranged by William Primrose

Franz Schubert

(1797–1828)

*Kol nidrei*, Op. 47

Max Bruch

(1838–1920)

Marina Thibeault, viola

Jungeun Kim, piano

Trio in C minor, Op. 9, No. 3

Ludwig van Beethoven

Allegro con spirito

(1770–1827)

Adagio con espressione

Scherzo: Allegro molto e vivace

Finale: Presto

Amalia Hall, violin

Minkyung Sung, viola

Branson Yeast, cello

INTERMISSION

Sonata in G major, Op. 168  
Allegretto moderato  
Allegro scherzando  
Molto adagio—Allegro moderato  
Camille Saint-Saëns  
(1835–1921)  
Matthew McDonald, bassoon  
Andrew Tyson, piano

*Feuillet d'album*, Op. 169  
Saint-Saëns  
Andrew Tyson, piano

Sonata, Op. 147  
Moderato  
Allegretto  
Adagio  
Dmitri Shostakovich  
(1906–75)  
Rachel Kuipers, viola  
Elena Jivaeva, piano

Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Beethoven trio was prepared by Misha Amory and Shmuel Ashkenasi.

The Saint-Saëns sonata was prepared by Daniel Matsukawa.

## Performers

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Rachel Kuipers, from Rochester, Minn., is a student of Roberto Díaz and entered Curtis in 2008.

Matthew McDonald, from Huntsville, Ala., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2005.

Minkyung Sung, from Seoul, is a student of Misha Amory and entered Curtis in 2005.

Marina Thibeault, from Québec City, is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Andrew Tyson, from Durham, N.C., is a student of Claude Frank and entered Curtis in 2005.

Branson Yeast, from Houston, is a student of David Soyer and entered Curtis in 2008.

Elena Jivaeva, staff pianist

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Tuesday, February 3 at 8 p.m.

Field Concert Hall

J. S. Bach      *Englische Suite Nr. 2 in A minor, BWV 807*

Beethoven      *Sonata No. 28 in A major, Op. 101*

Vivian Cheng, piano

Schubert      *Sonata in A minor, D. 821 ("Arpeggione")*

Jeong Hyoun Lee, cello

Jungeun Kim, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Thirty-Fifth Student Recital

Tuesday, February 3 at 8 p.m.

Field Concert Hall



*Englische Suite Nr. 2 in A minor,*  
BWV 807

Johann Sebastian Bach  
(1685–1750)

Prélude

Allemande

Courante

Sarabande

Bourrée I and II

Gigue

Sonata No. 28 in A major, Op. 101

Ludwig van Beethoven  
(1770–1827)

Etwas lebhaft, und mit der innigsten

Empfindung

Lebhaft, marschmäßig

Langsam und sehnsuchtsvoll—

Geschwind, doch nicht zu sehr und mit Entschlossenheit

Vivian Cheng, piano

INTERMISSION

Sonata No. 8 in G major, Op. 30, No. 3

Beethoven

Allegro assai

Tempo diminuetto, ma molto moderato e grazioso

Allegro vivace

Maia Cabeza, violin

Vivian Cheng, piano

Sonata in A minor, D. 821 ("Arpeggione")

Franz Schubert

Allegro moderato

(1797-1828)

Adagio—Allegretto

Jeong Hyoun Lee, cello

Jungeun Kim, piano



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Bach suite was prepared by Leon Fleisher.

The Beethoven violin sonata was prepared by Meng-Chieh Liu.

## Performers

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Vivian Cheng, from Apex, N.C., is a student of Leon Fleisher and entered Curtis in 2008.

Jeong Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Wednesday, February 4 at 8 p.m.  
Field Concert Hall

Dvořák                      **Concerto in A minor, Op. 53**  
Jung Min Choi, violin  
Jungeun Kim, piano

Remainder of program to be announced.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

### The Curtis Opera Theatre

Debussy's *Impressions of Pelléas*

Curtis Opera Studio

Tuesday, February 10 and Thursday, February 12 at 7:30 p.m.

Saturday, February 14 at 7:30 p.m.

Sunday, February 15 at 6 p.m.

Accompanied by two pianos and sung in English

Menotti's *Medium*

Curtis Opera Studio

Wednesday, February 11 and Friday, February 13 at 7:30 p.m.

Sunday, February 15 at 2:30 p.m.

Accompanied by two pianos and sung in English

Tickets: \$22; available from the Curtis Ticket Office at 215-893-7902 or [www.curtis.edu](http://www.curtis.edu).

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Thirty-Sixth Student Recital

Wednesday, February 4 at 8 p.m.

Field Concert Hall



#### Concerto in A minor, Op. 53

Allegro ma non troppo

Adagio ma non troppo

Finale: Allegro giocoso, ma non troppo

Jung Min Choi, violin

Jungeun Kim, piano

Antonín Dvořák

(1841–1904)

### INTERMISSION

#### Concerto in D major, Op. 61

Allegro ma non troppo

Larghetto

Rondo: Allegro

Elizabeth Basoff-Darskaia, violin

Hugh Sung, piano

Ludwig van Beethoven

(1770–1827)



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

### Performers

Elizabeth Basoff-Darskaia, from Los Angeles, is a student of Aaron Rosand and entered Curtis in 2007.

Jung Min Choi, from Seoul, is a student of Victor Danchenko and entered Curtis in 2008.

Jungeun Kim, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Friday, February 6 at 8 p.m.

Graduation Recital: Charlotte Dobbs, soprano

Field Concert Hall

- J. S. Bach      *Cantata No. 51, Jauchzet Gott in allen Landen*  
Charlotte Dobbs, soprano  
Matthew Neal Kitzen-Abelson, trumpet  
Benjamin Beilman, violin  
Anastasia Agapova, violin  
Philip Kramp, viola  
Sarah Rommel, cello  
Joshua Stafford, harpsichord
- Schubert      "Der Hirt auf dem Felsen," D. 965  
Charlotte Dobbs, soprano  
Ruokai Chen, clarinet  
Mikael Eliassen, piano
- Schubert      "Daß sie hier gewesen," Op. 59, No. 2, D. 775  
*Heimliches Lieben*, Op. 106, No. 1, D. 922  
"Im Frühling," D. 882  
*Suleika I*: "Was bedeutet die Bewegung?"  
Op. 14, No. 1, D. 720  
*Suleika II*: "Ach um deine feuchten Schwingen,"  
Op. 31, D. 717  
Charlotte Dobbs, soprano  
Mikael Eliassen, piano
- Villa-Lobos      *Suite for Voice and Violin*  
Charlotte Dobbs, soprano  
Anastasia Agapova, violin

Programs are subject to change.

Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

**Next Week at Curtis**

**The Curtis Opera Theatre**

Debussy's *Impressions of Pelléas*

Curtis Opera Studio

Tuesday, February 10; Thursday, February 12; and

Saturday, February 14 at 7:30 p.m.

Sunday, February 15 at 6 p.m.

Lisa Keller, music director

K. Elizabeth Stevens, stage director

Accompanied by two pianos and sung in English

**Menotti's *Medium***

Curtis Opera Studio

Wednesday, February 11 and Friday, February 13 at 7:30 p.m.

Sunday, February 15 at 2:30 p.m.

Danielle Orlando, music director

K. Elizabeth Stevens, stage director

Accompanied by two pianos and sung in English

Tickets: \$22; available from the Curtis Ticket Office at 215-893-7902 or  
[www.curtis.edu](http://www.curtis.edu).

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Thirty-Seventh Student Recital

Graduation Recital—Charlotte Dobbs, soprano

Friday, February 6 at 8 p.m.

Field Concert Hall



### Suite for Voice and Violin

Heitor Villa-Lobos

A menina e a canção

(1887–1959)

Quéro ser alegre

Sertaneja

Charlotte Dobbs, soprano

Anastasia Agapova, violin

### Cantata No. 51,

Johann Sebastian Bach

*Jauchzet Gott in allen Landen*

(1685–1750)

Aria: “Jauchzet Gott in allen Landen”

Recitativo: “Wir beten zu dem Tempel an”

Aria: “Höchster, mache deine Güte ferner alle Morgen neu”

Chorale: “Sei Lob und Preis mit Ehren”

Aria: “Alleluja”

Charlotte Dobbs, soprano

Matthew Neal Kitzen-Abelson, trumpet

Benjamin Beilman, violin

Anastasia Agapova, violin

Philip Kramp, viola

Sarah Rommel, cello

Alexander Jacobsen, double bass

Joshua Stafford, harpsichord

## INTERMISSION

"Im Frühling," D. 882

Franz Schubert

"Heimliches Lieben," D. 922

(1797–1828)

*Suleika I*: "Was bedeutet die Bewegung?" D. 720

*Suleika II*: "Ach um deine feuchten Schwingen," D. 717

"Daß sie hier gewesen," D. 775

Charlotte Dobbs, soprano

Mikael Eliassen, piano

"Der Hirt auf dem Felsen," D. 965

Schubert

Charlotte Dobbs, soprano

Ruokai Chen, clarinet

Mikael Eliassen, piano



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Charlotte Dobbs, a student of Marlena Kleinman Malas, entered Curtis in 2007. She holds the Schroder Investment Management Annual Fellowship.

Next month Ms. Dobbs will appear as Marie in *Wozzeck* for the Curtis Opera Theatre. Also for Curtis she has performed the title role in *Iolanta*, Donna Elvira in *Don Giovanni*, Nuria in *Ainadamar*, and Countess in *Le nozze di Figaro*. She will make her debut with the Chicago Opera Theater in April, singing Servilia in *La clemenza di Tito* under Jane Glover, with Christopher Alden directing.

Ms. Dobbs sang in recital with Mitsuko Uchida at Marlboro Music, performing Schoenberg's *Book of the Hanging Gardens*. Also at Marlboro she gave a "riveting and beautiful performance" of Schoenberg's String Quartet No. 2 (Montpelier-Barre *Times Argus*). Other recent appearances include the title role in *Iphigénie en Aulide*, Elettra in *Idomeneo*, and Juno in *La Calisto* for the Juilliard School. Ms. Dobbs made her Verizon Hall and Carnegie Hall debuts in Nielsen's Symphony No. 3 with the Curtis Symphony Orchestra under the baton of Alan Gilbert last February. Ms. Dobbs is also honored to be associated with the New York Festival of Song, having appeared with it at Juilliard and Weill Hall.

Ms. Dobbs hails from Vermont and received a Master of Music from the Juilliard School and a Bachelor of Arts from Yale University, where she studied modernist literature.

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

Benjamin Beilman, from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Ruokai Chen, from Hockessin, Del., is a student of Donald Montanaro and entered Curtis in 2006.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Matthew Neal Kitzen-Abelson, from Collegeville, Pa., is a student of David Bilger and entered Curtis in 2005.

Philip Kramp, from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Joshua Stafford, from Jamestown, N.Y., is a student of Alan Morrison and entered Curtis in 2006.

Mikael Eliassen, artistic director of vocal studies and the Curtis Opera Theatre

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **Next Student Recital**

Monday, February 9 at 8 p.m.

Field Concert Hall

**Works by J. S. Bach, Brahms, and Tchaikovsky**

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

## 2008–09 Student Recital Series

Graduation Recital—Charlotte Dobbs, soprano  
Friday, February 6 at 8 p.m.  
Field Concert Hall

Please wait for the conclusion of each selection before turning the page, and hold all applause until the end of each set.  
Thank you.

### **“A menina e a canção” (“The Girl and the Song”) from Suite for Voice and Violin**

Music by Heitor Villa-Lobos ~ Text by Mano de Andrade

A menina esgañada, magriça, com a saia voe jando por  
cima dos joelhos em nó.  
Vinha meio dançando, cantando, ao crepusculo escuro.  
Batia compasso com a varinha, na poeira da calçada.

De repente voltou para anegravelha que vinha  
tropegando atraz, enorme trouxa de roupe a cabeça:  
“Oue mi da, vó?”  
“Náão.”

Translation by Charlotte Dobbs

The thin, gaunt girl, her skirt flying above her bony knees,  
came half dancing, singing, in the dim twilight.

She beat a rhythm with her stick in the dust of the  
sidewalk.

Suddenly she turned to the old black woman who came  
tripping behind, an enormous clothes bundle on her head.

“Oh, give it to me, granny?”  
“No.”

### **Cantata No. 51, *Jauchzet Gott in allen Landen!* (“Exult in God in every land!”)**

Music by Johann Sebastian Bach

#### 1. Aria

Jauchzet Gott in allen Landen!  
Was der Himmel und die Welt  
An Geschöpfen in sich hält,  
Müssen dessen Ruhm erhöhen,  
Und wir wollen unserm Gott  
Gleichfalls itzt ein Opfer bringen,  
Daß er uns in Kreuz und Not  
Allezeit hat beigestanden.

#### 2. Recitativo

Wir beten zu dem Tempel an,  
Da Gottes Ehre wohnet,  
Da dessen Treu, so täglich neu,  
Mit lauter Segen lohnet.  
Wir preisen, was er an uns hat getan.  
Muß gleich der schwache Mund von seinen Wundern lallen,  
So kann ein schlechtes Lob ihm dennoch wohlgefallen.

#### 3. Aria

Höchster, mache deine Güte  
Ferner alle Morgen neu.  
So soll vor die Vatertru  
Auch ein dankbares Gemüte  
Durch ein frommes Leben weisen,  
Daß wir deine Kinder heißen.

#### 1. Aria

Exult in God in every land!  
Whatever creatures are contained  
by heaven and earth  
must raise up this praise,  
and now we shall likewise  
bring an offering to our God,  
since He has stood with us  
at all times during suffering and necessity.

#### 2. Recitativo

We pray at your temple,  
where God's honor dwells,  
where this faithfulness, daily renewed,  
is rewarded with pure blessing.  
We praise what He has done for us.  
Though our weak mouth must gape before His wonders,  
our meager praise is still pleasing to Him.

#### 3. Aria

Highest, renew Your goodness  
every morning from now on.  
Thus, before this fatherly love,  
a thankful conscience shall display,  
through a virtuous life,  
that we are called Your children.

#### 4. Choral

Sei Lob und Preis mit Ehren  
Gott Vater, Sohn, Heiligem Geist!  
Der woll in uns vermehren,  
Was er uns aus Gnaden verheißt,  
Daß wir ihm fest vertrauen,  
Gänzlich uns lass'n auf ihn,  
Von Herzen auf ihn bauen,  
Daß uns'r Herz, Mut und Sinn  
Ihm festiglich anhangen;  
Drauf singen wir zur Stund:  
Amen, wir werdn's erlangen,  
Glaub'n wir aus Herzensgrund.

#### 5. Aria

Alleluja!

Translation © Pamela Dellal

#### **"Im Frühling" ("In springtime"), D. 882**

Music by Franz Schubert ~ Text by Ernst Schulze

Still sitz ich an des Hügels Hang,  
Der Himmel ist so klar,  
Das Lüftchen spielt im grünen Tal  
Wo ich beim ersten Frühlingsstrahl  
Einst, ach so glücklich war.

Wo ich an ihrer Seite ging  
So traulich und so nah,  
Und tief im dunklen Felsenquell  
Den schönen Himmel blau und hell,  
Und sie im Himmel sah.

Sieh, wie der bunte Frühling schon  
Aus Knosp' und Blüte blickt!  
Nicht alle Blüten sind mir gleich,  
Am liebsten pflückt ich von dem Zweig  
Von welchem sie gepflückt!

Denn alles ist wie damals noch,  
Die Blumen, das Gefild;  
Die Sonne scheint nicht minder hell,  
Nicht minder freundlich schwimmt im Quell  
Das blaue Himmelsbild.

Es wandeln nur sich Will und Wahn,  
Es wechseln Lust und Streit,  
Vorüber flieht der Liebe Glück,  
Und nur die Liebe bleibt zurück,  
Die Lieb und ach, das Leid.

O wär ich doch ein Vöglein nur  
Dort an dem Wiesenhang  
Dann blieb ich auf den Zweigen hier  
Und sang ein süßes Lied von ihr,  
Den ganzen Sommer lang.

Translation by Charlotte Dobbs

#### 4. Chorale

Glory, and praise with honor  
be to God the Father, Son, and Holy Spirit!  
He will increase in us  
what He has promised us out of grace,  
so that we trust fast in Him,  
abandon ourselves completely to Him,  
rely on Him within our hearts,  
so that our heart, will, and mind  
depend strongly on Him;  
therefore we sing at this time:  
Amen, we shall succeed,  
if we believe from the depths of our hearts.

#### 5. Aria

Alleluia!

I sit quietly on the side of the hill,  
The sky is so clear;  
The breeze plays in the green valley  
Where I in the first ray of spring sunshine  
Was once so happy.

Where I at her side walked  
So intimate and close,  
And deep in the dark ravine  
Was the beautiful sky blue and bright,  
And I saw her in the sky.

Look, how the colorful spring already  
Shines out of bud and blossom!  
Not all blossoms are equal to me:  
My favorites I pluck from the branch  
From which she plucked!

Then everything is as it once was,  
The flowers, the field;  
The sun shines no less brightly,  
No less happily swims in the spring  
The blue image of Heaven.

Only will and illusion have changed,  
Changeable are desire and strife,  
The happiness of love flies away,  
And only the love stays here,  
The love, and, ah, the sorrow.

Oh, if I were only a little bird  
There on the meadowside,  
Then I would stay here on these branches  
And sing a sweet song of her,  
The whole summer long.

“Heimliches Lieben” (“Secret Love”), D. 922

Music by Franz Schubert – Text by Karoline Louise von Klenke

O du, wenn deine Lippen mich berühren,  
So will die Lust die Seele mir entführen,  
Ich fühle tief ein namenloses Beben  
Den Busen heben.

Mein Auge flammt, Glut schwebt auf meinen Wangen,  
Es schlägt mein Herz ein unbekannt Verlangen,  
Mein Geist, verirrt in trunkner Lippen Stammeln,  
Kann kaum sich sammeln.

Mein Leben hängt in einer solchen Stunde  
An deinem süßen, rosenweichen Munde  
Und will bei deinem trauten Armumfassen  
Mich fast verlassen.

O daß es doch nicht außer sich kann fliehen,  
Die Seele ganz in deiner Seele glühen,  
Daß doch die Lippen, die vor Sehnsucht brennen,  
Sich müssen trennen,

Daß doch im Kuß mein Wesen nicht zerfließet,  
Wenn es so fest an deinen Mund sich schließet,  
Und an dein Herz, das niemals laut darf wagen,  
Für mich zu schlagen.

Translation by Charlotte Dobbs

Oh you, when your lips touch me,  
So will my desire steal my soul away,  
I feel a deep, nameless shivering  
Lift my breast.

My eye flames, a glow rises in my cheeks,  
My heart beats with an unknown desire,  
My soul, lost in the drunk stammering of my lips,  
Can barely compose itself.

My life hangs in such an hour  
On your sweet lips, soft as a rose,  
And in your dear embrace  
Almost leaves me.

Oh, would that it could fly outside my body,  
My soul becoming totally aglow in yours—  
Oh that these lips that glow with desire  
Must part!

Oh that in kisses my being might not dissolve  
When it so tightly presses to your lips,  
And to your heart, which that can never dare  
To beat for me aloud.

*The two Suleika poems were originally credited to Goethe, as part of his collection West-östlicher Divan. However, they were actually written by a woman named Marianne von Willemer, with whom Goethe had shared a fleeting romance in 1814 and 1815. Similarly to Goethe's character Mignon, Marianne was brought up in a theatrical family and was an actress until the age of sixteen, when she was taken on as a ward by a man who later became her lover and married her. After spending a week together in 1815, Goethe and Marianne never saw each other again but carried on their relationship in poetry, exchanging love poems in Persian style under the guises Suleika and Hatem.*

—Charlotte Dobbs

**Suleika I: "Was bedeutet die Bewegung?" ("What does this rushing mean?"), D. 720**

Music by Franz Schubert ~ Text by Marianne von Willemer

Was bedeutet die Bewegung?  
Bringt der Ost mir frohe Kunde?  
Seiner Schwingen frische Regung  
Kühlt des Herzens tiefe Wunde.

Kosend spielt er mit dem Staube,  
Jagt ihn auf in leichten Wölkchen,  
Treibt zur sichern Rebenalube  
Der Insekten frohes Völkchen.

Lindert sanft der Sonne Glühen,  
Kühlt auch mir die heißen Wangen,  
Küsst die Reben noch im Fliehen,  
Die auf Feld und Hügel prangen.

Und mir bringt sein leises Flüstern  
Von dem Freunde tausend Grüsse;  
Eh' noch diese Hügel düstern,  
Grüssen mich wohl tausend Küsse.

Und so kannst du weiter ziehen!  
Diene Freunden und Bertrübten.  
Dort, dort, wo hohe Mauern glühen,  
Dort, find' ich bald den Vielgeliebten.

Ach, die wahre Herzenskunde,  
Liebeshauch, erfrischtes Leben,  
Wird mir nur aus seinem Munde,  
Kann mir nur sein Atem geben.

Translation by Charlotte Dobbs

What does this rushing mean?  
Is the East Wind bringing me happy news?  
The cool breeze from its wings  
Cools the deep wounds of my heart.

Playfully it stirs up the dust,  
Blowing it about in little clouds,  
It herds to their grape arbor  
The happy insect folk.

It gently protects one from the sun's rays,  
And also cools my hot cheeks,  
It still kisses the vines in its flight,  
That are splendid on the field and hill.

And its gentle breeze brings me  
A thousand greetings from my love,  
And as this hill grows dusky,  
It greets me with a thousand kisses.

And now you, East Wind, can travel farther!  
Serve friends and the afflicted.  
There, there, where the high walls glow,  
There, I soon will find my well-beloved.

Ah, the true knowledge of the heart,  
The breath of love, refreshed life,  
Can come to me only from your mouth,  
Can only come to me by your breath.

**Suleika II: "Ach um deine feuchten Schwingen" ("Ah, how I envy you"), D. 717**

Music by Franz Schubert ~ Text by Marianne von Willemer

Ach, um deine feuchten Schwingen,  
West, wie sehr ich dich beneide,  
Denn du kannst ihm Kunde bringen,  
Was ich in der Trennung leide!

Die Bewegung deiner Flügel  
Weckt im Busen stilles Sehnen.  
Blumen, Auen, Wald und Hügel  
Stehn bei deinem Hauch in Tränen.

Doch dein mildes, sanftes Wehen  
Kühlt die wunden Augenlider;  
Ach, für Leid müßt ich vergehen,  
Hofft' ich nicht zu sehn ihn wieder.

Eile den zu meinem Lieben,  
Spreche sanft zu seinem Herzen;  
Doch vermeid ihn zu betrüben,  
Und verbirg ihm meine Schmerzen!

Sag' ihm, aber sag's bescheiden,  
Seine Liebe sei mein Leben;  
Freudiges Gefühl von beiden  
Wird mir seine Nähe geben.

Translation by Charlotte Dobbs

Ah, how I envy you,  
West Wind, your damp wings,  
For you can bring him tales  
Of how I suffer in separation!

The movement of your wings  
Awakes in my breast a silent longing,  
Flowers, meadows, wood, and hill  
Are in tears from your breath.

Yet your sweet, soft blowing  
Cools my aching eyelids,  
Ah, I would die of sorrow  
If I could not hope to see him again.

Hurry then to my love,  
Speak softly to his heart.  
But be careful not to burden him,  
And hide my pains from him!

Tell him, but tell him modestly,  
His love would be my life;  
A joyful feeling of both  
Would his nearness bring to me.

**"Daß sie hier gewesen" ("That you were here"), D. 775**

Music by Franz Schubert ~ Text by Friedrich Rückert

Daß der Ostwind Däfte  
Hauchet in die Lüfte,  
Dadurch tut er kund,  
Daß du hier gewesen.

Daß hier Tränen rinnen,  
Dadurch wirst du innen,  
Wär's dir sonst nicht kund,  
Daß ich hier gewesen.

Schönheit oder Liebe,  
Ob versteckt sie bliebe,  
Däfte tun es und Tränen kund,  
Daß sie hier gewesen.

Translation by Charlotte Dobbs

That the east wind's breezes  
Breathe in the heavens,  
Makes it known to me  
That you were here.

Because tears run here  
You shall know,  
If you don't know already,  
That I was here.

Beauty or Love,  
Whether or not they remain hidden,  
Breezes show, and tears reveal  
That you were here.

**“Der Hirt auf dem Felsen” (“The Shepherd on the Rock”), D. 965**

Music by Franz Schubert ~ Text by Wilhelm Müller

Wenn auf dem höchsten Fels ich steh,  
Ins tiefe Thal herneider seh, und singe,  
Fern aus dem tiefen, dunkeln Thal  
Schwingt sich empor der Wiederhall, der Klüfte.

Je weiter meine Stimme dringt,  
Je heller sie mir wiederklingt, von unten.  
Mein Liebchen wohnt so weit von mir,  
Drum sehn ich mich so heiß nach ihr hinüber.

In tiefem Gram verzehr' ich mich,  
Mir ist die Freude hin,  
Auf Erden mir die Hoffnung wich,  
Ich hier so einsam bin.

So sehnend klang im Wald das Lied,  
So sehnend klang es durch die Nacht,  
Die Herzen es zum Himmel zieht  
Mit wunderbarer Macht.

Der Frühling will kommen,  
Der Frühling, meine Freud,  
Nun mach ich mich fertig  
zum Wandern bereit.

Translation by Charlotte Dobbs

When I stand on the highest rock  
And look into the deepest valley, and sing,  
From far out in the deep, dark valley  
Flies out aloft the echo of the ravines.

The farther my voice travels,  
The brighter it sounds back to me, from below.  
My beloved lives so far from me,  
That I must long so fervently for her across.

I am consumed by deep sorrow;  
My happiness is gone,  
Hope on earth has left me,  
I am so alone here.

My song sounds so longingly in the woods,  
So longingly it sounds through the night,  
It carries hearts to heaven  
With wonderful power.

Spring will come,  
The spring, my joy,  
Now I must get ready  
for our wanderings.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Thirty-Eighth Student Recital

Monday, February 9 at 8 p.m.

Field Concert Hall



#### Suite No. 5 in C minor, BWV 1011

Johann Sebastian Bach

Prélude

(1685–1750)

Allemande

Courante

Sarabande

Gavotte I and II

Gigue

Zoë Martin-Doike, viola

#### Trio No. 1 in B major, Op. 8

Johannes Brahms

Allegro con moto

(1833–97)

Scherzo: Allegro molto

Adagio non troppo

Finale: Allegro molto agitato

Yu-Chien Tseng, violin

Carter Brey, cello

Jiuming Shen, piano

INTERMISSION

Quartet No. 3 in E-flat minor, Op. 30      Peter Ilich Tchaikovsky

Andante sostenuto—Allegro moderato      (1840–93)

Allegretto vivo e scherzando

Andante funebre e doloroso, ma con moto

Finale: Allegro non troppo e risoluto

Maia Cabeza, violin

Justine Lamb-Budge, violin

Vicki Powell, viola

Carter Brey, cello



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Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Bach suite was prepared by Steven Tenenbom.

The Brahms trio and Tchaikovsky quartet were prepared by Carter Brey.

## Performers

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Zoë Martin-Doike, from Bloomington, Ind., is a student of Pamela Frank and entered Curtis in 2008.

Vicki Powell, from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

## Carter Brey, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Tuesday, February 10 at 8 p.m.

Field Concert Hall

Mendelssohn     **Quartet No. 6 in F minor, Op. 80**

Benjamin Beilman, violin

Josef Špaček, violin

Vicki Powell, viola

Jeong Hyoun Lee, cello

Remainder of program to be announced.

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Thirty-Ninth Student Recital

Tuesday, February 10 at 8 p.m.

Field Concert Hall



#### Duo in G major, K. 423

Wolfgang Amadeus Mozart

Allegro

(1756–91)

Adagio

Rondeau: Allegro

#### Duo in B-flat major, K. 424

Mozart

Adagio—Allegro

Andante cantabile

Thema con Variazioni: Andante grazioso

Elizabeth Fayette, violin

Zoë Martin-Doike, viola

(continued)

Quartet No. 6 in F minor, Op. 80

Felix Mendelssohn

Allegro vivace assai

(1809–47)

Allegro assai

Adagio

Allegro molto

Benjamin Beilman, violin

Josef Špaček, violin

Vicki Powell, viola

Jeong Hyoun Lee, cello



Tonight's program will be performed without intermission.

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Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Mozart duos were prepared by Pamela Frank.

The Mendelssohn quartet was prepared by Ida Kavafian.

## Performers

Benjamin Beilman, from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Jeong Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Zoë Martin-Doike, from Bloomington, Ind., is a student of Pamela Frank and entered Curtis in 2008.

Vicki Powell, from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Josef Špaček, from Prague, is a student of Ida Kavafian and entered Curtis in 2004.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **Next Student Recital**

Wednesday, February 11 at 8 p.m.

The Curtis Percussion Ensemble, directed by Robert van Sice  
Field Concert Hall

**Bartók                      Sonata for Two Pianos and Percussion**

Christina Naughton, piano

Michelle Naughton, piano

Benjamin Folk, percussion

Mari Yoshinaga, percussion

**Reich                        Sextet**

Benjamin Folk, percussion

Yi Fei Fu, percussion

Nicholas Murry, percussion

Michael Sparhuber, percussion

Mari Yoshinaga, percussion

Daniel Shapiro, keyboards

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Roberto Díaz, President

Winter 2009

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The Curtis Opera Theatre



Alban Berg's

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March 18 at 7:30 p.m.

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Verizon Hall at the Kimmel Center

Christoph Eschenbach, *conductor*

Meng-Chieh Liu, *piano*

## DUTILLEUX

### *Métaboles*

Incantatoire—

Linéaire—

Obsessionnel—

Torpide—

Flamboyant

## BARBER

Piano Concerto, Op. 38

Allegro appassionato

Canzone: Moderato

Allegro moderato

INTERMISSION

## BERLIOZ

### *Symphonie fantastique*, Op. 14

Rêveries, Passions (Daydreams, Passions)

Un bal (A Ball)

Scène aux champs (In the Meadows)

Marche au supplice (March to the Scaffold)

Songe d'une nuit du sabbat (Sabbath Night's Dream)

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## PROGRAM NOTES

### *Métaboles*

Henri Dutilleux

born: Angers, France, January 22, 1916

living in France

Great music nearly always rises to the top, though sometimes it takes a while. It's now obvious to all that Henri Dutilleux is one of the leading composers of our time, yet for much of his life, musical politics kept his music largely out of the public eye. Some have cited the exaggerated influence of his countryman Pierre Boulez, whose rigorous serialist outlook looked more toward Schoenberg than toward Bartók or Stravinsky. But Boulez is eighty-three now, and Dutilleux nearly ninety-three; any hard feelings from the past have mellowed as both have achieved near-legendary status. "Our relations are now very good, *très chaleureux*," Dutilleux told a British journalist in 2005.

Today we can all rejoice that Dutilleux's music has found its way to American concert halls with increasing frequency, for no picture of French music is complete without it. (We need Boulez, too.) Constructed with an uncanny

intuition for rhetorical discourse and painted with vivid colors, it often finds comparison to literature and to the visual arts. Indeed Dutilleux has said that Marcel Proust's novels encouraged him to venture beyond traditional forms, and works such as *Timbres*, *espace*, *mouvement* pay overt homage to visual art (in this case, Van Gogh's *Starry Night*).

### An artistic family

But whereas the paternal side of Dutilleux's family boasted painters, lithographers, and printers, it was the musical ancestry on his mother's side that had the deepest impact on young Henri. The youngest of four children in an intensely musical home, he advanced quickly on the piano and enrolled in the Douai Conservatory at the age of eight—composing from his early teens and landing in the prestigious composition class of Henri Busser. He won the Prix de Rome in 1938 but spent only a few months in Rome before World War II forced him to return home.

He worked as a medical orderly during the war, then as pianist, conductor, and

arranger. After a stint with French Radio, he was professor of composition at the École Normale in Paris (1961–70) and from 1971, at the Paris Conservatory.

His initial works bore conventional titles (Piano Sonata No. 1, Symphony No. 1) but by the 1960s he was moving toward more descriptive, poetic titles (*Tout un monde lointain...*). By the 1970s he was receiving major commissions from Serge Koussevitzky and Mstislav Rostropovich, and he has subsequently written for Isaac Stern (*L'Arbre des songes*), Anne-Sophie Mutter (*Sur le même accord*), and Renée Fleming (*Le Temps l'horloge*, 2007).

Durilleux's music, with short-breathed, folk-like melodies and strongly etched motivic material, favors pitch centers but is rarely outright tonal. *Métaboles*, completed in 1964, was first performed by George Szell and the Cleveland Orchestra on January 14, 1965.

This seventeen-minute miniature gem consists of five sections performed without pause, emphasizing each of the sections of the orchestra and then melding them all. This musical "metamorphosis" evolves from the initial *Incantatoire*—like *Rite of Spring* in its piercing polytonal opening—to the low, sustained string chords of *Linéaire*, which features a slower version of the motif. Brass explosions form the wild *Obsessionnel*, tom-tom taps provide a tender "night music" (*Torpide*), and snarling snare drums signal the final *Flamboyant*.

## Piano Concerto, Op. 38

Samuel Barber

Born: West Chester, Pa., March 9, 1910

Died: New York City, January 23, 1981

Talk about pressure. America's leading publisher of the day, G. Schirmer, commissions you to write a piano concerto,

your first, for the opening-week festivities of what will become the most significant performing-arts center in the hemisphere, Lincoln Center. But Samuel Barber stood up to the challenge, and by March 1960 the piece was well underway. He cheated a bit, perhaps, by adapting his 1959 *Elegy* for flute and piano to create the slow movement. Moreover the death of his sister in 1961 threw him into a deep depression, and he struggled to complete the final movement in time for the scheduled premiere on September 24, 1962.

John Browning, the soloist for whom Barber composed the work, remembered the late summer of 1962 as an especially tense period. "For the last two weeks before the premiere I would go to his house every day," Browning said, "pick up two or three sheets of manuscript, and start learning them. This went on until the movement was completed. I was working about 15 hours a day to memorize it."

Expectations were high, and Barber delivered what is perhaps the greatest American piano concerto since Edward MacDowell's Concerto No. 2. (And has there been a better one since?) John Browning played the premiere with Erich Leinsdorf and the Boston Symphony, and it caused a minor sensation. One New York critic announced "the birth of an American classic." It became a signature piece for Browning, who championed it tirelessly for much of the rest of his career.

It was a Browning performance in Vancouver that inspired a teenaged Meng-Chieh Liu to learn the piece after he first heard it. "I thought, 'Wow what a great concerto,'" Mr. Liu said recently. "It certainly belongs among the great contemporary concertos." Mr. Liu added that he has always felt an affinity to Barber's fusion of Romantic and modern.

Barber's inspiration for the concerto grew partly from the admiration he had gained for Browning's pianism in 1956, when he heard the young pianist rehearse Rachmaninoff's Second Concerto for his debut with the New York Philharmonic. Later Barber had Browning play through much of his repertoire, which included music of Debussy, Chopin, Scriabin, and Rachmaninoff. Much of the virtuoso idiom of these composers—and some of the color and pyrotechnics Browning had learned as a student of Rosina Lhévinne at Juilliard, such as parallel sixths moving in opposite directions—found its way into the concerto's keyboard part. "I think some American composers don't know the piano well enough," Barber said in 1964. "They use all possible richness in orchestral scoring, but they cut down their palette to a sort of gray for the piano."

### Conventional and contemporary

The concerto contains much of the operatic *cantabile* for which the composer is best known. Nevertheless the concerto was judged harshly by many, for it entered the repertoire during an era that placed much value on the avant-garde. "But what is tradition?" wrote the critic Paul Henry Lang after the premiere, defending the work's conservatism. "That a work is deliberately within a somewhat older style is not a flaw unless it fails to gather impetus from the artist's temperament in the proceeding. This concerto rises everywhere above the painstaking and the ingenious; its individual elements have importance in themselves ..."

Despite its conventional approach, the concerto reveals a finely tuned awareness of contemporary trends. More than one analyst has discussed elements of twelve-tone composition found in the opening movement, for example (all twelve notes

are heard in the soloist's circular first phrase, which forms the movement's principal motivic building-block); likewise the driving 5/8 rhythms of the finale recall Prokofiev's motoric wartime endings. But the concerto's lush textures and "luscious" melodies reveal a Romanticist's temperament, and its intricate architecture recalls the music of J. S. Bach.

Barber wrote the following note about the piece:

*The Concerto begins with a solo for piano in recitative style (Allegro appassionato) in which three themes or figures are announced, the first declamatory, the second and third rhythmic. The orchestra interrupts, più mosso, to sing the impassioned main theme, not before stated. All this material is now embroidered more quietly and occasionally whimsically by piano and orchestra until the tempo slackens (doppio meno mosso) and the oboe introduces a second lyric section. A development along symphonic lines leads to a cadenza for soloist, and a recapitulation with fortissimo ending.*

*The second movement (Canzone: Moderato) is song-like in character, the flute being principal soloist. The piano enters with the same material, which is subsequently sung by muted strings to the accompaniment of piano figurations.*

*The last movement (Allegro molto in 5/8), after several fortissimo repeated chords by the orchestra, plunges headlong into an ostinato bass figure for piano, over which several themes are tossed. There are two contrasting sections (one un pochettino meno, for clarinet solo, and one for three flutes, muted trombones, and harp, con grazia) where the fast tempo relents: but the ostinato figure keeps insistently reappearing, mostly by the piano protagonist, and the 5/8 meter is never changed.*

## *Symphonie fantastique*, Op. 14 Hector Berlioz

Born: La Côte-St.-André, Isère,

December 11, 1803

Died: Paris, March 8, 1869

Poor Berlioz: The only thing worse than harboring an unrequited love for a celebrity is having that love returned, and ending up locked in a frustrating marriage for twenty-one years with someone who was probably a mismatch in the first place. In Berlioz's case it was a gorgeous Irish actress named Harriet Smithson, whom he saw in Paris productions of *Hamlet* and *Romeo and Juliet* in 1827. Though he barely understood a word of the English-language originals, by the third act of *Romeo* he was in love with Juliet. Or so he claimed, in his usual hyperbolic Romantic mode of expression.

"Half suffocated by emotion," he wrote, "with the grip of an iron hand upon my heart, I cried out to myself, 'I am lost! I am lost!'" They finally met two years later and spent several passionate years together; alas, their long, turbulent marriage ended in separation. The revolutionary *Symphonie fantastique* became the story of his life with and love for Harriet—thus the subtitle, "Episodes in the Life of an Artist."

Berlioz composed with desperate speed, borrowing musical materials from his own previous works as he went along. It was the first full-blown programmatic symphony of the Romantic period; no previous piece had worked out a storyline in such relentless detail. To make certain his intentions were clear, Berlioz printed the tale and distributed it to the audience at the premiere on December 5, 1830.

"The composer's intention has been to develop various episodes in the life of an artist, insofar as they lend themselves to

musical treatment," Berlioz wrote. "As the work cannot rely on the assistance of speech, the plan of the instrumental drama needs to be set out in advance. The following program must therefore be considered as the spoken text of an opera, which serves to introduce musical movements and to motivate their character and expression."

Thus at its heart, the *Symphonie* is a dramatic work, an orchestral expression by a composer who had yet to score any genuine successes at the Paris Opéra, and who found, in this work, an outlet for his dramatic gifts. It also featured some of the most daring harmonic and orchestral effects to date, less shocking today but still remarkable to hear. At its musical core is what Berlioz had called the *idée fixe*, the chief melodic motif that represents Harriet. Below is a condensed version of the composer's own program note, which was published in the first printed edition of the symphony.

### **First Movement: Daydreams, Passions.**

*The composer imagines that a young musician, troubled by that spiritual sickness which a famous writer has called "the emptiness of passions," sees for the first time a woman who possesses all the charms of the ideal being he has dreamed of, and falls desperately in love with her. ... The beloved vision never appears to the artist's mind except in association with a musical idea, in which he perceives the same character—impassioned, yet refined and diffident—that he attributes to the object of his love. This melodic image and its model pursue him unceasingly like a double "fixed idea." That is why the tune at the beginning of the first Allegro constantly recurs in every movement of the symphony. ...*

**Second Movement: A Ball.** The artist is placed in the most varied circumstances: amid the hubbub of a carnival; in peaceful contemplation of the beauty of nature—but everywhere, in town, in the meadows, the beloved vision appears before him, bringing trouble to his soul.

**Third Movement: In the Meadows.** One evening in the country, he hears in the distance two shepherds playing a pastoral song; this duet, the effect of his surroundings, the slight rustle of the trees gently stirred by the wind ... all combine to bring an unfamiliar peace to his heart, and a more cheerful color to his thoughts. He thinks of his loneliness; he hopes soon to be alone no longer. ... But suppose she deceives him! This mixture of hope and fear, these thoughts of happiness disturbed by a dark foreboding, form the subject of the Adagio. At the end, one of the shepherds again takes up the song. The other no longer answers. ... Sounds of distant thunder ... solitude ... silence.

**Fourth Movement: March to the Scaffold.** The artist, now knowing beyond all doubt that his love is not returned, poisons himself with opium. The dose of the narcotic,

too weak to take his life, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses his own execution. The procession is accompanied by a march that is sometimes fierce and somber, sometimes stately and brilliant. ... At the end of the march, the first four bars of the *idée fixe* recur like a last thought of love.

**Fifth Movement: Sabbath Night's Dream.** He sees himself at the witches' sabbath, in the midst of a ghastly crowd of spirits, sorcerers, and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence; it has become nothing but a common dance tune, trivial and grotesque; it is she who has come to the sabbath. ... A roar of joy greets her arrival. ... She mingles with the devilish orgy. ... Funeral knell, ludicrous parody of the *Dies irae*, sabbath dance. The sabbath dance and the *Dies irae* in combination.

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## BIOGRAPHIES

**Christoph Eschenbach, conductor**  
Christoph Eschenbach is in his ninth season as music director of the Orchestre de Paris and in great demand as a distinguished guest conductor with the finest orchestras and opera houses throughout the world. Recently named the sixth music director of the National Symphony Orchestra as well as music director of the John F. Kennedy Center for the Performing Arts, Mr. Eschenbach will play a key role in planning future seasons,

international festivals, and special projects for these two prestigious institutions beginning in fall 2010. He is also the principal conductor of the Schleswig-Holstein Music Festival International Orchestral Academy, a position he has held since 2004.

In the 2008–09 season, Mr. Eschenbach conducts the Orchestre de Paris at the Berlin Festival and the BBC Proms in London and embarks on a three-week tour of Europe leading the

Philadelphia Orchestra, where he was music director from 2003 to 2008. He will also appear with the Vienna Philharmonic, the New York Philharmonic, the Staatskapelle Dresden, the London Philharmonic, and the NDR Symphony Orchestra in Hamburg, where he served as music director from 1998 to 2004. In addition he makes his conducting debut with the Royal Concertgebouw Orchestra and has a re-engagement with the Chicago Symphony Orchestra at the Ravinia Festival, where he was music director from 1994 to 2003.

As a pianist Mr. Eschenbach continues his fruitful collaboration with baritone Matthias Goerne, with whom he will record and perform Schubert's three song cycles—*Die Schöne Müllerin*, *Die Winterreise*, and *Schwanengesang*—over the next two years.

During the 2007–08 season, the fortieth anniversary of the Orchestre de Paris, Mr. Eschenbach collaborated with soloists including Lang Lang, Daniel Barenboim, and Yo-Yo Ma and led world premieres of music by Kaija Saariaho and Augusta Reade Thomas. He also led the Philadelphia Orchestra on an extensive tour of Asia and appeared several times with the orchestra at Carnegie Hall. As a guest conductor he returned to the London Philharmonic and NDR (Hamburg) Symphony orchestras. He also conducted the Sinfonieorchester des Bayerischen Rundfunks in Munich and led three concerts at the Schleswig-Holstein Music Festival, where he served as artistic director from 1999 to 2002.

Mentored by George Szell and Herbert von Karajan, Mr. Eschenbach went on to hold the posts of chief conductor and artistic director of the Tonhalle Orchestra (1982–86) and music director of the Houston Symphony (1988–99). His many

honors include the Légion d'Honneur; Commandeur dans l'Ordre des Arts et des Lettres, and the Officer's Cross with Star and Ribbon of the German Order of Merit.

### **Meng-Chieh Liu, piano**

A recipient of the prestigious Avery Fisher Career Grant, Meng-Chieh Liu first made headlines in 1993 as a twenty-one-year-old student at The Curtis Institute of Music, when he substituted at last-minute's notice for André Watts at the Academy of Music in Philadelphia. The concert earned high acclaim from critics and audience members alike and was followed by a number of widely praised performances, including a recital at the Kennedy Center and a concert on the Philadelphia All-Star Series. Already an accomplished artist, Mr. Liu had made his New York orchestral debut two years earlier.

Following Mr. Liu's triumph in Philadelphia, an appearance with the Philadelphia Orchestra was immediately scheduled. However his career was abruptly halted by a rare and debilitating illness that affected his connective tissues. Hospitalized and almost immobile for a year, doctors believed his chances for survival were slim and, should he survive, playing the piano would be "absolutely impossible." With arduous determination and relentless physical therapy, Mr. Liu has been restored to health and is once again performing on the concert stage.

His performance schedule in recent years has included appearances in New York, Boston, Chicago, Los Angeles, Philadelphia, Baltimore, Dallas, Seattle, and San Diego, as well as concerts in Taiwan, Korea, Japan, Bulgaria, Spain, Australia, New Zealand, and South America. In 2006 Mr. Liu undertook a

10-year project of the complete Schubert sonatas, performing in San Francisco, Boston, Taipei, and Kaohsiung, Taiwan.

A dedicated chamber musician as well as solo artist, he has collaborated with musicians in North America, Europe, Australia, and Asia, in addition to working with artists in other disciplines, including Mikhail Baryshnikov, who invited him to work with the White Oak Dance Project. Mr. Liu's concerts have been broadcast around the world, and a biography about him aired on Taiwanese National Television.

Born in Kaohsiung, Taiwan, Mr. Liu began his piano studies early and at age

thirteen was accepted by The Curtis Institute of Music to study with Jorge Bolet, Claude Frank, and Eleanor Sokoloff. He has received the 2002 Philadelphia Musical Fund Society Career Advancement Award and first prizes in the Stravinsky, Asia Pacific Piano, and Mieczyslaw Munz competitions. In 2008 he was selected as one of the ten most outstanding young people in Taiwan. Mr. Liu has been a member of the Curtis faculty since 1993, the year of his graduation, and in 2008 became a member of the major piano faculty. In 2006 he joined the piano faculty at Roosevelt University in Chicago.

## This Winter at Curtis

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### February

#### Alumni Recital Series

Barry Graffman and Friends, an  
80th-Birthday Celebration

#### 0—15 The Curtis Opera Theatre

IMPRESSIONS OF PELLÉAS by Debussy/

adapted Brook and Constant

Lisa Keller, *music director*

K. Elizabeth Stevens, *stage director*

Curtis Opera Studio

#### 11—15 The Curtis Opera Theatre

THE MEDIUM by Menotti

Danielle Orlando, *music director*

K. Elizabeth Stevens, *stage director*

Curtis Opera Studio

#### 22 Alumni Recital Series

Vertigo String Quartet

José Maria Blumenschein, *violin* ('07)

Johannes Dickbauer, *violin* ('07)

Lily Francis, *viola* (Violin '06)

Nicholas Canellakis, *cello* ('06)

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# The Curtis Opera Theatre

presents

## *Impressions of Pelléas*

by Claude Debussy

adapted by Peter Brook and Marius Constant

Lisa Keller, *music director, piano*

Bonnie Wagner, *piano*

K. Elizabeth Stevens, *stage director*

Matt Saunders, *scenic designer*

Oana Botez-Ban, *costume designer*

Daniel Meeker, *lighting designer*

Lauren Mandilian, *video designer*

Jon Carter, *hair and makeup designer*

Tuesday, February 10 at 7:30 p.m.

Thursday, February 12 at 7:30 p.m.

Saturday, February 14 at 7:30 p.m.

Sunday, February 15 at 6 p.m.

The Curtis Opera Studio

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CAST

in singing order)

	February 10 and 14	February 12 and 15
<i>Geneviève, mother of Pelléas and Golaud</i>	Allison Sanders	Allison Sanders
<i>Arkel, grandfather of Pelléas and Golaud</i>	Evan Boyer	Joseph Barron
<i>Golaud, Pelléas's half-brother</i>	Allen Boxer	Kevin Ray
<i>Mélisande, Golaud's wife</i>	Sarah Shafer	Ashley Thouret
<i>Pelléas, Golaud's half-brother</i>	Adrian Kramer	Jason Coffey
<i>Yniold, Golaud's son</i>	Peter Momjian	Peter Momjian

*Impressions of Pelléas* will run about one hour and forty minutes without intermission.

SYNOPSIS

Geneviève reads a letter from her son, the widowed Golaud. In it he describes how he first encountered a mysterious young woman—who cannot give a clear accounting of herself or her origins—weeping by a fountain. It is six months after this meeting, the letter continues, and though Golaud has married the enigmatic Mélisande against his grandfather's wishes, Golaud is eager for his grandfather, Arkel, to receive them. Arkel consents.

In the garden of Arkel's castle, Mélisande meets Golaud's half-brother, Pelléas, who takes her to a fabled well. As Mélisande plays with her wedding band, it disappears deep into the water.

Golaud awakes from a prophetic nightmare; Mélisande comforts him and reveals her unhappiness about being in the castle. Golaud notices that her ring is missing. He implores Mélisande to search for it immediately and suggests that she enlist Pelléas to assist with the futile task.

Mélisande combs her long hair in a

castle window as Pelléas passes by. She leans out to cover Pelléas in her cascading tresses. Golaud surprises them in what he considers their child's play. Golaud warns Pelléas to avoid Mélisande.

Increasingly jealous, Golaud questions Yniold about what he has observed of Pelléas and Mélisande's relationship.

Arkel, alone with Mélisande, informs her of Pelléas's father's improving health and expresses concern for her unhappiness. Golaud enters abruptly and announces Pelléas's imminent departure. Golaud grabs Mélisande by her hair and drags her across the floor.

As they say their good-byes, Pelléas and Mélisande profess their love. Golaud interrupts them and kills his brother. Immediately remorseful, Golaud nonetheless demands the truth of Mélisande as to whether she loved Pelléas. Mélisande dies without answering to Golaud's satisfaction. Arkel concludes, "The sadness of everything (is what) you see."

As the characters in the opera *Pelléas and Mélisande* are drawn together by fate, so too were their creators. Claude Debussy had been searching in vain for a play that was both conducive to an operatic treatment and consistent with his beliefs. There should be no long acts demanding more music than necessary to tell the story. The text should not be poetically constructed, so that he could model his vocal lines on natural speech. The vocal line should flow in a melodic recitative and become more lyrical when emotions intensified. The work should not be governed by conventional operatic forms, but follow the dictates of the drama. Drama leads, the music follows. Finally his characters should not have discussions, but merely submit to destiny.

Concurrently Maurice Maeterlinck (born within a week of Debussy in 1862) was moving toward a new type of dramatic expression. His five-act play *Pelléas et Mélisande* seemed to beg for a musical treatment, but none of the extant French, German, or Italian styles was either flexible enough or subtle enough to support it. Debussy came across the play a few weeks after its publication in 1892 and immediately began making sketches of some of the more notable scenes. A production of the play the next year confirmed his decision to set it to music. He met with Maeterlinck in his native Belgium and found him perfectly willing to turn his play over to the composer, admitting that he knew nothing about music. Debussy worked painstakingly on the score to assure that it would reflect his own style and would not resonate with the influence of his outgrown infatuation with Wagner.

Completed and orchestrated in 1902, the score represented a full ten years of work. The opera, which in construction appears to be a collection of related scenes, is knit together through musical interludes that indicate a passage of time or location, create an atmosphere, or further the action. The harmonic language employed by Debussy helps maintain the other-worldly ambience by avoiding familiar major and minor tonalities.

In 1992 English stage director Peter Brook and composer/arranger Marius Constant produced *Impressions of Pelléas*, an abbreviated version of Debussy's opera. Brook and Constant were building on the success, a decade earlier, of their reduction of Bizet's *Carmen*. For the *Pelléas* adaptation, nothing is added or reshuffled; an hour of music is cut. Constant turned to the original piano score from which Debussy had worked during the ten years of its composition, splitting up the occasionally dense writing into a score for two pianos. Producing sonorities reminiscent of some of Debussy's most characteristic piano music, the texture allows the singers to utter the text conversationally as the composer intended, without fear of being covered by the orchestra. Brook sees the original *Pelléas* as both an orchestral tone poem and a lyric drama. With *Impressions of Pelléas*, he offers us the latter, providing a much more intimate and direct, musico-dramatic experience.

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## BIOGRAPHIES

**Lisa Keller, music director, piano**

Lisa Keller was educated at Catholic University and the Brevard Music Center summer program, receiving a degree in piano performance, *summa cum laude*. She received her master's degree with the same distinction from Duquesne University, where she studied with Metropolitan Opera coach Warren Jones. Upon finishing her graduate work, Ms. Keller was invited by Pittsburgh Opera general director Tito Capobianco to join the company as principal *répétiteur*, as well as coach and accompanist for its young artist program. She later served as pianist and vocal coach for the Hartt School of Music, Connecticut Concert Opera, and West Chester University School of Music. Ms. Keller has studied with Maurizio Arena and served as vocal coach for the Ezio Pinza Council for American Singers of Opera program in Oderzo, Italy. She serves on the music faculties of the Opera Company of Philadelphia, Opera Colorado, New Jersey Opera Theater, and Wexford Festival Opera, and she spends summers at the Santa Fe Opera. Ms. Keller joined the faculty of The Curtis Institute of Music in 2004 as *répétiteur* and is now an opera and voice coach.

**Bonnie Wagner, piano**

Bonnie Wagner received both her Bachelor of Music in piano performance and Master of Music in accompanying from the University of Michigan, where she studied with Martin E. Katz. She enjoys a career as a freelance coach and accompanist in Philadelphia, and she is on staff at West Chester University as a vocal coach. Her opera experience includes work with the New Jersey Opera Theater,

Tanglewood Music Center, and Opera Company of Philadelphia. She is affiliated with Settlement Music School, where she has performed and taught. A native of San Francisco, Ms. Wagner has performed as a chamber musician on the Eastman in Geneva series, Brevard College Chamber Music Series, Hill and Hollow Chamber Music Festival, and at the University of North Carolina. In the summer of 2005, she produced Center City Chamber Recitals, a small series in Philadelphia. She spent the summers of 2006 and 2007 at the Tanglewood Music Center under the direction of James Levine. In 2006 Ms. Wagner joined the faculty of Curtis, where she is the vocal studies pianist.

**K. Elizabeth Stevens, stage director**

K. Elizabeth Stevens is an assistant professor of acting and directing at Swarthmore College, where she directed Frank Wedekind's *Spring Awakening* and Franz Xaver Kroetz's *Through the Leaves*. At Bryn Mawr College, she directed Charles L. Mee's *Big Love*, Chekhov's *Three Sisters*, and *Antigone*. She recently moved from Dallas, where she was the artistic associate and literary manager at the Dallas Theater Center and where she directed an acclaimed production of *Wit*. Other directing credits include *Gilgamesh*, a world premiere opera by Stephen Dickman, at La MaMa, and *Baby with the Bathwater* in Greensboro, N.C., as part of Triad Stage's inaugural season. She has been an associate of Target Margin Theater in New York City, where she directed *Dick in London* and *Whirligig*. Other productions include *Loot* and *Bee-luther-hatchee* (Actor's Express in Atlanta); *The Doctor of Last Resort* (Clubbed Thumb in New York City); *Prometheus Bound*

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**Matt Saunders**, *scenic designer*

Matt Saunders is a scenic designer and Barrymore Award-winning performer. He graduated magna cum laude from Virginia Tech in 1998 with a B.A. in theatre and visual art. He is also a graduate of the Scuola Internazionale dell'Attore Comico in Reggio Emilia, Italy, conducted by master teacher Antonio Fava. Mr. Saunders is a cofounding company member of New Paradise Laboratories (NPL), an Obie Award-winning theatre company based in Philadelphia, and has been both a scenic designer and performer in all of NPL's works. Most recently with NPL, Mr. Saunders designed and performed *Batch* at the Humana Festival for New American Plays. In his eight-year professional career, he has designed over sixty shows for companies such as the Wilma Theater, Arden Theatre Company, Walnut Street Theatre, Pig Iron Theatre Company, Theatre Exile, Headlong Dance Theater, and the Children's Theatre Company in Minneapolis. Mr. Saunders is the proud recipient of the 2007 F. Otto Haas Award for an Emerging Philadelphia Theatre Artist.

**Oana Botez-Ban**, *costume designer*

Oana Botez-Ban, a native of Romania, has designed for major theater and dance companies, including the National Theater of Bucharest, and was involved in

international theater festivals such as the Quadrennial Scenography Show in Prague. Ms. Botez-Ban is part of the first Romania theater design catalogue, *Scenografica*. Since 1999 her New York costume collaborations in theater and dance include Robert Woodruff, Richard Foreman, Maya Beiser, Richard Schechner, Blanka Zizka, Brian Kulick, Zelda Fichlander, Karin Coonrod, Jay Scheib, Eduardo Machado, Gus Solomons Jr.'s *Paradigm*, Carmen deLavallade, Dusan Tynek, Gisela Cardenas, Pavol Liska, Matthew Neenan, Molissa Fenley, José Limón Dance Company, Zishan Ugurlu, Erin B. Mee, Judith Ren-Lay, Michael Sexton, Pig Iron Theatre Company, Play Company, Charles Moulton, Loy Arcenas and Ripe Time. Ms. Botez-Ban received an M.F.A. in design from NYU/Tisch School of the Arts and is a Princess Grace Award recipient.

**Daniel Meeker**, *lighting designer*

Daniel Meeker's lighting design credits include *No Child* and *Bad Dates*, Hangar Theatre; *When Is a Clock* and *Departures*, Access Theater; *Miss White House*, 45th Street Theatre; *Rock Doves*, Irish Arts Center; *Angle of the Sun*, NYMF 2007; *Bill W. & Dr. Bob*, New World Stages; *Vrooommm!*, SPF NYC; *ssoot*, Choreography by Young Soon Kim, DTW; *Trying and Auntie & Me*, Merrimack Repertory Theatre; *Cyrano De Bergerac*, University of Delaware Professional Theatre Training Program; and *American Landscape*, Nai-Ni Chen Dance Company. Mr. Meeker designed both lighting and scenery for *I and Me & You and I* at Bleecker Street Theatre. He also designed scenery for *A Day in Hollywood/A Night in the Ukraine*, *Regrets Only*, and *Lend Me a Tenor*, Cape Playhouse; *Eurydice*, University of

Rochester; and *Hello, Dolly!* Hangar Theatre. Mr. Meeker is a graduate of Ithaca College and the Yale School of Drama, as well as a member of United Scenic Artists.

**Jon Carter**, *hair and makeup designer*

Jon Carter has designed hair and makeup for a series of Curtis Opera Theatre productions, most recently *Don Giovanni*. On Broadway he has designed the makeup for *A Tale of Two Cities* and *Xanadu* and is the associate hair designer for *The Little Mermaid* and *Shrek*. His other New York credits include *The Good Negro* (Public Theater), *End Game* (Brooklyn Academy of Music), and *Albert Herring* (Gotham Chamber Opera). His regional designs include productions for the Wilma, Philadelphia Theatre Company, Prince Music Theater, Walnut Street Theatre, Centerstage, Delaware Theatre Company, and Dallas Theater Center. He has served as hair and makeup artist for the Santa Fe Opera, Minnesota Opera, Opera Company of Philadelphia, Opera Omaha, and Opera Cleveland. Jon attended the Pennsylvania Academy of the Fine Arts.

**Allen Boxer** (Golaud, February 10 and 14), from Cincinnati, is a bass-baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Iolanta* (Ibn-Hakia), *L'elisir d'amore* (Dulcamara), *Le nozze di Figaro* (Antonio, Antonio's Assistant), *L'Ormindo* (Ariadeno), *Albert Herring* (Superintendent Budd), *Le Rossignol* (Le Bonze), and *The Magic Flute* (Sarastro) for the Curtis Opera Theatre; and roles for Castleton Residency for Young Artists in Opera, Aldeburgh Festival, International Festival of Lyrical Art in Aix-en-Provence, Opera Theatre of Saint Louis, Chautauqua

Institution, Northern Kentucky University, and Lyrique-en-Mer festival.

**Joseph Barron** (Arkel, February 12 and 15), from Pittsburgh, is a bass-baritone studying in the opera program with W. Stephen Smith, adjunct faculty. Credits include: *Don Giovanni* (The Commendatore) for the Curtis Opera Theatre; and roles for Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and Opera North.

**Evan Boyer** (Arkel, February 10 and 14), from Louisville, Ky., is a bass studying in the opera program with Marlena Kleinman Malas. Credits include: *Don Giovanni* (Leporello), *Iolanta* (René), *Ainadamar* (José Tripaldi), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for the Tanglewood Music Center, Chautauqua Institution, and Northwestern University; and, as a soloist, concerts with the Chautauqua Symphony Orchestra and Northwestern University's Philharmonia, University Chorale, and Chapel Choir.

**Jason Coffey** (Pelléas, February 12 and 15), from Allendale, Mich., is a baritone studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Don Giovanni* (Chorus), *Iolanta* (Almeric), *Ainadamar* (Torero, Maestro), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro* (Don Curzio, Don Basilio) for the Curtis Opera Theatre; roles for Grand Valley State University; and, as a soloist, concerts with the Bel Canto Chorus (Milwaukee) and the Skokie Valley Symphony Orchestra.

**Adrian Kramer** (Pelléas, February 10 and 14), from Guelph, Ontario, is a baritone studying in the opera program with

Marlena Kleinman Malas. Credits include: *Iolanta* (Robert), *Le nozze di Figaro* (Count), *Postcard from Morocco* (Man with a Shoe Sample Kit), and *L'Ormindo* (Amida) for the Curtis Opera Theatre; soloist, Nielsen Symphony No. 3 ("Sinfonia espansiva") with the Curtis Symphony Orchestra conducted by Alan Gilbert; roles for the Juilliard Opera Center, Chautauqua Institution, and Steans Institute for Young Artists at the Ravinia Festival; and recitals in Lincoln Center's Alice Tully Hall.

**Peter Momjian** (Yniold) appeared as Young Lorca in *Ainadamar* with the Curtis Opera Theatre. He started acting at the age of five as Tiny Tim in Hedgerow Theatre's *Christmas Carol*. He has appeared in numerous plays and musicals, including *King Island Christmas* at Hedgerow. Mr. Momjian is homeschooled and in the fifth grade.

**Kevin Ray** (Golaud, February 12 and 15), from Cornwall, N.Y., is a baritone studying in the opera program with Mark Oswald, adjunct faculty. Credits include: *Don Giovanni* (Masetto), *Iolanta* (Robert), and *Le nozze di Figaro* (Count) for the Curtis Opera Theatre; and roles for Music Academy of the West, Oberlin Opera Theater, Oberlin in Italy, and the Rossini Opera Festival.

**Allison Sanders** (Geneviève), from Memphis, is a mezzo-soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *Iolanta* (Brigitta), *Ainadamar* (Chorus), *L'elisir d'amore* (Giannetta), *Le nozze di Figaro* (Barbarina), *La rondine* (Bianca), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Dido), and *The Magic Flute* (Papageno) for the Curtis Opera

Theatre; roles for the Chautauqua Institution, Centro Studi Lirica in Italy, University of Memphis, and Opera Memphis's summer opera program; and a concert at the National Civil Rights Museum's Freedom Award Public Forum.

**Sarah Shafer** (Mélisande, February 10 and 14), from State College, Pa., is a soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Don Giovanni* (Chorus), *Ainadamar* (Chorus), *L'elisir d'amore* (Chorus), *Le nozze di Figaro* (Barbarina), *La rondine* (Cantor), *The Audition* (ensemble), and *L'Ormindo* (Mirinda) for the Curtis Opera Theatre; scenes at the 2007 Vocal Arts Symposium at Colorado College; an appearance on NPR's *From the Top*; and, as a soloist, concerts with the Richmond Symphony and State College Choral Society.

**Ashley Thouret** (Mélisande, February 12 and 15), from Toronto, is a soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *Don Giovanni* (Zerlina), *Iolanta* (Friend of Iolanta), *Ainadamar* (Chorus), *L'elisir d'amore* (Adina), *Le nozze di Figaro* (Susanna), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Belinda), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Pamina) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and concerts and recitals with several orchestras and organizations in the Toronto and Philadelphia areas.

**Mikael Eliassen**, *The Hirsig Family Head-of-Department Chair in Vocal Studies*, Artistic Director of the Curtis Opera Theatre Mikael Eliassen, a Danish-born accompanist and coach, has given

numerous master classes around the world, including Moscow, Shanghai, Seoul, Jerusalem, Prague, and Dublin. He is a regular guest at the Royal Opera Academy in Copenhagen and the Netherlands Opera Studio in Amsterdam. Mr. Eliassen has given classes for the young artists' programs of the San Francisco, Los Angeles, Houston, and Metropolitan Operas and often judges for the Metropolitan Opera National Council. Mr. Eliassen teaches at the Chautauqua Institution's summer voice program. His previous positions include artistic director of ECOV in Belgium, music director of the San Francisco Opera Center, and artistic director of the young artists' program of the New Israeli Opera. He has collaborated worldwide in recital with numerous singers, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Joan Patenaude-Yarnell, Florence Quivar, Sarah Walker, Mira Zakai, Michael Schade, and Rinat Shaham. He has recorded numerous times for CBC, Hilversum Radio, Polish State Radio, Kol Israel, and RTE radio and television and can be heard on London Records, Musical Heritage Society, Supraphon, and Albany

Records. Mr. Eliassen received his early training in Copenhagen, attended McGill University in Montreal, and studied in Vienna.

**Ralph Batman, *Magaing Director, Vocal Studies and the Curtis Opera Theatre***  
 Ralph Batman joined The Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. Mr. Batman's design work includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre, and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi in the Living Room* and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.



PRODUCTION CREDITS

<i>Assistant Stage Manager</i>	Melanie Potorski
<i>Musical Preparation</i>	Lisa Keller, Bonnie Wagner
<i>Rehearsal Pianists</i>	Lisa Keller, Bonnie Wagner, Kristin Ditlow, Anna Fré
<i>English Diction</i>	David Moody
<i>Resident Wardrobe Supervisor</i>	Tricia Wenglar Rubin

SPECIAL THANKS

Victory Scenic Studios



# The Curtis Opera Theatre

presents

# The Medium

Words and Music by Gian Carlo Menotti

Danielle Orlando, *music director*

Lisa Keller, *piano*

K. Elizabeth Stevens, *stage director*

Matt Saunders, *scenic designer*

Oana Botez-Ban, *costume designer*

Daniel Meeker, *lighting designer*

Lauren Mandilian, *video designer*

Jon Carter, *hair and makeup designer*

Wednesday, February 11 at 7:30 p.m.

Friday, February 13 at 7:30 p.m.

Sunday, February 15 at 2:30 p.m.

The Curtis Opera Studio

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## CAST

(in order of appearance)

Monica

Toby

Madame Flora

Mrs. Gobineau

Mr. Gobineau

Mrs. Nolan

Rinnat Moriah

Thomas Shivone

Marquita Raley

Kirsten MacKinnon

Brandon Cedel

Shir Rozzen

*The Medium* will run about sixty-five minutes with no intermission.

## SYNOPSIS

### Act I

Baba, as the medium Madame Flora, holds fake séances and preys upon the vulnerability of the bereaved. The special effects are provided by her daughter, Monica, and her mute assistant, Toby. As the opera opens, the two young people are play-acting when Baba enters and berates Toby for disturbing her costumes and props. Monica and Toby prepare for the scheduled séance and then conceal themselves. The Gobineaus arrive for their weekly séance, and with them comes a new client, Mrs. Nolan. Monica successfully simulates both the laugh of the late Gobineau infant and an apparition of Mrs. Nolan's recently deceased daughter. The unexpected occurs, however: Baba feels an unseen hand clutch her throat. She ends the session and dismisses her clients. In terror Baba turns accusingly to Toby. Monica intercedes and the mood is lightened until Baba falls victim to voices only she can hear.

### Act II

Act II opens with Toby and Monica again fantasizing to alleviate the drudgery of their lives. Baba enters drunk, and when she fails to elicit a confession from Toby, she whips him. Baba's clients return for their séance, but Baba confesses her fraud and returns their money. The desperately devoted clients cannot accept this and beg for the séances to continue. Baba calls them fools and turns them away. Her descent accelerates as she banishes Toby from the house. Still drunk and wracked with guilt and fear, Baba finally dozes off. Awakened by Toby's return, she calls for the unseen intruder to identify himself. Receiving no verbal response, Baba fires a gun at the moving curtains. As Baba exults over having "killed the ghost," Toby's lifeless body falls from his hiding place behind the curtain.

## PROGRAM NOTE

Attending a séance in 1936 inspired Menotti to write *The Medium*, he revealed in his liner notes to the original cast recording in 1947.

*There was no doubt the Baroness was actually seeing her daughter. I, on the other hand, saw nothing at all. It was I, not she, who felt cheated. The creative power of her faith and conviction made me examine my own cynicism and led me to wonder at the multiple texture of reality. It also made me wonder whether belief was a creative power and whether skepticism could destroy creative powers. ... The Medium, despite its eerie setting and gruesome conclusion, is actually a play of ideas.*

Each character has a symbolic dimension: Baba represents Doubt; her clients, Faith; Monica, Love; and Toby, the Unknown. Menotti further describes the opera as the tragedy of a woman caught between a world of reality, which she cannot wholly comprehend, and a supernatural one, which she cannot believe.

*Baba has no scruples in cheating her clients, tricking them with contrived phenomena, until something happens which she herself has not prepared and cannot explain. This shatters her self-assurance and drives her almost insane with fear. She raves impotently against her credulous clients who are serene in their unshakable faith, and against Toby, who seems to hide within his silence the answer to her unanswerable question. Monica, in the simplicity of her love for both, tries to mediate between them. But Baba, in her anxiety and insecurity is driven to kill Toby "the ghost," the symbol of her metaphysical anguish, who will always haunt her with the riddle of his immutable silence.*

*The Medium* was commissioned as a chamber work by Columbia University, and Menotti agreed to the commission with the proviso that he be allowed to direct it. Though he had never directed a stage work before, he felt that the failure of a previous work—*The Island God*, a Met commission—was due in part to poor staging. The composer also believed that with his first two big works, *Amelia Goes to the Ball* and *The Island God*, he had tried to accomplish too much, too fast. The opportunity to produce a smaller work in a less visible venue presented the possibility to develop his craft more slowly and meticulously.

Accompanied by a companion piece, *The Telephone*, *The Medium* moved to Broadway, where it languished until Arturo Toscanini accepted an invitation to attend. The legendary conductor enjoyed it so much that his second and third attendances were noted by the columnists. The double bill sold out, and its run was extended for six months, followed by productions in London and Paris.

*The Medium* has inspired fourteen screen adaptations and prompted Ken Wlaschin, in his *Gian Carlo Menotti on Screen*, to write:

*The Medium is his greatest achievement and remains as disturbing as it was when it premiered more than fifty years ago. It creates a sense of unease in the viewer unlike that engendered by any other opera. It seems simple and straightforward but it has mental and musical resources that haunt the memory. It was through *The Medium* that Menotti discovered his ability to attract audiences outside the narrow operatic world and his world-wide influence on modern opera began.*

## BIOGRAPHIES

### **Danielle Orlando, *music director***

Danielle Orlando collaborated with Luciano Pavarotti as accompanist, judge, and artistic coordinator for all of the Luciano Pavarotti International Voice Competitions. She spent nine seasons working with Gian Carlo Menotti for the Festival dei due Mondi in Spoleto, Italy, as an assistant conductor and coach, in addition to editing several of his compositions. Ms. Orlando has served on the music staffs of many opera companies, festivals, and young artist programs, including the Metropolitan Opera; Washington National Opera (where she collaborated with Plácido Domingo); Teatro Colón in Buenos Aires; Michigan Opera Theatre; Opera Company of Philadelphia (as artistic administrator); Pittsburgh Opera; Wolf Trap Opera Company; Festival dei Due Mondi in Charleston, South Carolina; American Institute of Music Studies in Graz, Austria; European Center for Opera and Vocal Arts in Belgium; Merola Opera Program at San Francisco Opera; Portland Opera Performing Institute; and New Jersey Opera Theater. She is also a guest judge for the Metropolitan Opera National Council Auditions. Most recently she added Oberlin in Italy and the Florence Voice Seminar to her summer engagements. Ms. Orlando is a master vocal coach at the Academy of Vocal Arts. In 1986 she joined the faculty of The Curtis Institute of Music, where she is the principal opera coach.

### **Lisa Keller, *piano***

Lisa Keller was educated at Catholic University and the Brevard Music Center summer program, receiving a degree in piano performance, *summa cum laude*.

She received her master's degree with the same distinction from Duquesne University, where she studied with Metropolitan Opera coach Warren Jones. Upon finishing her graduate work, Ms. Keller was invited by Pittsburgh Opera general director Tito Capobianco to join the company as principal répétiteur, as well as coach and accompanist for its young artist program. She later served as pianist and vocal coach for the Hartt School of Music, Connecticut Concert Opera, and West Chester University School of Music. Ms. Keller has studied with Maurizio Arena and served as vocal coach for the Ezio Pinza Council for American Singers of Opera program in Oderzo, Italy. She serves on the music faculties of the Opera Company of Philadelphia, Opera Colorado, New Jersey Opera Theater, and Wexford Festival Opera, and she spends summers at the Santa Fe Opera. Ms. Keller joined the faculty of The Curtis Institute of Music in 2004 as répétiteur and is now an opera and voice coach.

### **K. Elizabeth Stevens, *stage director***

K. Elizabeth Stevens is an assistant professor of acting and directing at Swarthmore College, where she directed Frank Wedekind's *Spring Awakening* and Franz Xaver Kroetz's *Through the Leaves*. At Bryn Mawr College, she directed Charles L. Mee's *Big Love*, Chekhov's *Three Sisters*, and *Antigone*. She recently moved from Dallas, where she was the artistic associate and literary manager at the Dallas Theater Center and where she directed an acclaimed production of *Wit*. Other directing credits include *Gilgamesh*, a world premiere opera by Stephen Dickman, at La MaMa, and *Baby with the*

*Bathwater* in Greensboro, N.C., as part of Triad Stage's inaugural season. She has been an associate of Target Margin Theater in New York City, where she directed *Dick in London* and *Whirligig*. Other productions include *Loot* and *Bee-luther-hatchee* (Actor's Express in Atlanta); *The Doctor of Last Resort* (Clubbed Thumb in New York City); *Prometheus Bound* (Ontological Hysteric in New York City); *Life is a Dream*, *Titus Andronicus*, and *Cloud Nine* (Yale School of Drama), and *Tone Clusters* (Yale Cabaret). Ms. Stevens has also taught acting and directing at Bryn Mawr College, Southern Methodist University, Yale University's summer program, and the Dallas Theater Center. She has an M.F.A. from Yale School of Drama.

**Matt Saunders**, *scenic designer*

Matt Saunders is a scenic designer and Barrymore Award-winning performer. He graduated magna cum laude from Virginia Tech in 1998 with a B.A. in theatre and visual art. He is also a graduate of the Scuola Internazionale dell'Attore Comico in Reggio Emilia, Italy, conducted by master teacher Antonio Fava. Mr. Saunders is a cofounding company member of New Paradise Laboratories (NPL), an Obie Award-winning theatre company based in Philadelphia, and has been both a scenic designer and performer in all of NPL's works. Most recently with NPL, Mr. Saunders designed and performed *Batch* at the Humana Festival for New American Plays. In his eight-year professional career, he has designed over sixty shows for companies such as the Wilma Theater, Arden Theatre Company, Walnut Street Theatre, Pig Iron Theatre Company, Theatre Exile, Headlong Dance Theater, and the Children's Theatre Company in

Minneapolis. Mr. Saunders is the proud recipient of the 2007 F. Otto Haas Award for an Emerging Philadelphia Theatre Artist.

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**Daniel Meeker**, *lighting designer*

Daniel Meeker's lighting design credits include *No Child* and *Bad Dates*, Hangar Theatre; *When Is a Clock* and *Departures*, Access Theater; *Miss White House*, 45th Street Theatre; *Rock Doves*, Irish Arts Center; *Angle of the Sun*, NYMF 2007; *Bil W. & Dr. Bob*, New World Stages; *Vrooommm!*, SPF NYC; *ssoot*, Choreography by Young Soon Kim, DTW; *Trying* and *Auntie & Me*,

Merrimack Repertory Theatre; *Cyrano De Bergerac*, University of Delaware Professional Theatre Training Program; and *American Landscape*, Nai-Ni Chen Dance Company. Mr. Meeker designed both lighting and scenery for *I and Me & You and I* at Bleecker Street Theatre. He also designed scenery for *A Day in Hollywood/A Night in the Ukraine*, *Regrets Only*, and *Lend Me a Tenor*, Cape Playhouse; *Eurydice*, University of Rochester; and *Hello, Dolly!* Hangar Theatre. Mr. Meeker is a graduate of Ithaca College and the Yale School of Drama, as well as a member of United Scenic Artists.

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**Brandon Cedel** (Mr. Gobineau), from Hershey, Pa., is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Don Giovanni* (Chorus), *L'elisir d'amore* (Belcore), *Le*

*nozze di Figaro* (Antonio, Antonio's Assistant), *La rondine* (Crébillon), *The Audition* (ensemble), and *L'Ormino* (Osmano) for the Curtis Opera Theatre; roles for the Chautauqua Institution, scenes for the Juilliard School's precollege vocal department, and, as a soloist, concerts with the Hershey Symphony and the Wednesday Club Symphony.

**Kirsten MacKinnon** (Mrs. Gobineau), from Burnaby, British Columbia, is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Don Giovanni* (Chorus) for the Curtis Opera Theatre; roles for Vancouver Opera; and concert soloist in Vancouver and Spoleto, Italy. As the senior classical voice competition winner at the B.C. Provincials, she represented British Columbia at the 2008 National Festival in Edmonton, Alberta.

**Rinnat Moriah** (Monica), from Holon, Israel, is a soprano studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: *L'elisir d'amore* (Adina), *Le nozze di Figaro* (Susanna), *Rosenkavalier Suite* (Sophie), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *Albert Herring* (Miss Wordsworth), *Le Rossignol* (title role), *Ariadne auf Naxos* (Zerbinetta), *The Magic Flute* (Queen of the Night), and *Così fan tutte* (Despina cover) for the Curtis Opera Theatre; roles for the Chicago Opera Theater, New Jersey Opera Theater, Israel Vocal Arts Institute, National Opera Center, Festival d'Aix-en-Provence, and Rossini Opera Festival; recitals at the Kennedy Center for the Performing Arts and the Library of Congress; and concerts with the Richmond, New World, Kansas City, and Fort Worth symphonies.

**Marquita Raley** (Madame Flora), from Washington, D.C., is a mezzo-soprano studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Don Giovanni* (Chorus), *Iolanta* (Martha), *Ainadamar* (Chorus), *L'elisir d'amore* (Giannetta), and *Le nozze di Figaro* (Marcellina) for the Curtis Opera Theatre; and roles for the Juilliard Opera Center and Chautauqua Institution.

**Shir Rozzen** (Mrs. Nolan), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Lorraine Nubar, adjunct faculty. Credits include: *Don Giovanni* (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers, Juilliard School's Pre-College Division, Mannes Preparatory, and Thelma Yellin High School of the Arts.

**Thomas Shivone** (Toby), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Don Giovanni* (Masetto), *Iolanta* (Bertrand), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for Centro Studi Lirica in Italy, Travis Avenue Baptist Church in Fort Worth, and Fort Worth Academy of Fine Arts; and, as a soloist, Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

**Mikael Eliassen**, *The Hirsig Family Head-of-Department Chair in Vocal Studies, Artistic Director of the Curtis Opera Theatre* Mikael Eliassen, a Danish-born accompanist and coach, has given numerous master classes around the world, including Moscow, Shanghai, Seoul, Jerusalem, Prague, and Dublin. He is a regular guest at the Royal Opera Academy

in Copenhagen and the Netherlands Opera Studio in Amsterdam. Mr. Eliassen has given classes for the young artists' programs of the San Francisco, Los Angeles, Houston, and Metropolitan operas and often judges for the Metropolitan Opera National Council. Mr. Eliassen teaches at the Chautauqua Institution's summer voice program. His previous positions include artistic director of ECOV in Belgium, music director of the San Francisco Opera Center, and artistic director of the young artists' program of the New Israeli Opera. He has collaborated worldwide in recital with numerous singers, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Joan Patenaude-Yarnell, Florence Quivar, Sarah Walker, Mira Zakai, Michael Schade, and Rinat Shaham. He has recorded numerous times for CBC, Hilversum Radio, Polish State Radio, Kol-Israel, and RTE radio and television and can be heard on London Records, Musical Heritage Society, Supraphon, and Albany Records. Mr. Eliassen received his early training in Copenhagen, attended McGill University in Montreal, and studied in Vienna.

**Ralph Batman**, *Magaing Director, Vocal Studies and the Curtis Opera Theatre* Ralph Batman joined The Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. Mr. Batman's design work

includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre, and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the

world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi in the Living Room* and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.



### PRODUCTION CREDITS

<i>Assistant Stage Manager</i>	Melanie Potorski
<i>Musical Preparation</i>	Lisa Keller, Bonnie Wagner
<i>Rehearsal Pianists</i>	Lisa Keller, Bonnie Wagner, Kristin Ditlow, Anna Fré
<i>English Diction</i>	David Moody
<i>Resident Wardrobe Supervisor</i>	Tricia Wenglar Rubin

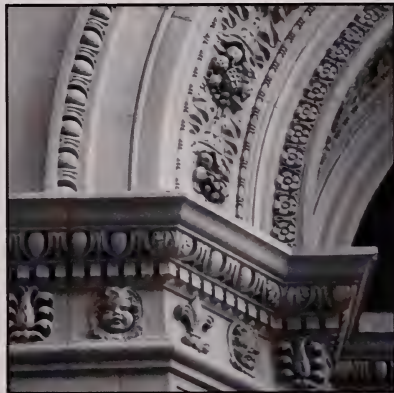
### SPECIAL THANKS

Victory Scenic Studios

## Tour Curtis

February 18 and 20 at 6 p.m.  
1726 Locust Street, Philadelphia

You are invited to a free  
behind-the-scenes tour  
of Curtis's historic home.



Tour classrooms and studios, view decades of memorabilia, and see Curtis's two active performance spaces, Field Concert Hall and the black-box Curtis Opera Studio.

Sponsored by the Docent Committee of the Curtis Friends Board and led by Friends volunteers and students, the tours will conclude at the 8 p.m. student recital.

Call 215-717-3141 to make your reservation.



## ABOUT CURTIS

The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 162 students, ensuring that admissions are based solely on artistic promise. A Curtis education is tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Jennifer Higdon, Hilary Hahn, Leila Josefowicz, Lang Lang, and Time for Three.

The Curtis Symphony Orchestra performs on an annual subscription series that typically includes three concerts under the direction of eminent conductors in nearby Verizon Hall at the Kimmel Center, home of the Philadelphia Orchestra. Some of the programs are repeated at Carnegie Hall and in regional venues. The orchestra has appeared at the Kennedy Center and in major European cities.

The Curtis Symphony Orchestra has enjoyed a close association with every music director of the Philadelphia Orchestra since Leopold Stokowski advised Mary Louise Curtis Bok on the school's founding in 1924. During their tenures Stokowski, Eugene Ormandy, Riccardo Muti, and Wolfgang Sawallisch conducted the Curtis Symphony Orchestra in concert and in frequent reading sessions of major orchestral repertoire. While in town Philadelphia Orchestra guest conductors—such as Alan Gilbert, Roger Norrington, Simon Rattle, and David Zinman—often lead the Curtis Symphony Orchestra in similar reading sessions. Christoph Eschenbach, the Philadelphia Orchestra's most recent music director, continues a close relationship with Curtis, conducting orchestra performances annually.

This professional training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in major orchestras across the United States, Canada, and abroad. Orchestra concerts are supported by the Jack Wolgin Orchestral Concerts endowment fund.

In nearby venues such as the Prince Music Theater, **the Curtis Opera Theatre** fully stages operas each year with professional directors and designers, creating fresh interpretations of standard repertoire and contemporary works. It often gives concert performances with the Curtis Symphony Orchestra and productions in the intimate Curtis Opera Studio. Curtis's longtime, informal association with the Opera Company of Philadelphia recently developed into an annual production presented by the Kimmel Center in its Perelman Theater, combining OCP musical direction and marketing with Curtis performers and designers.

The entire program, which casts every singer in multiple roles each season, offers a training experience unique among American conservatories. This has enabled recent graduates to join the sixty-plus alumni who have performed with the Metropolitan Opera, as well as to perform with major opera companies worldwide. The Curtis Opera Theatre is directed by Mikael Eliassen.

The Curtis Institute of Music requires numerous and varied performances of its students both at school and in external venues. Almost every Monday, Wednesday, and Friday night during the school year, students perform solo and chamber works on Curtis's **Student Recital Series** in Field Concert Hall. During the second semester, recitals are added on Tuesday evenings, on weekends, and in the afternoon.

Student recitals are open to the public free of charge and are recorded by Curtis for educational use and possible broadcast. Highlights are featured at [www.InstantEncore.com/curtis](http://www.InstantEncore.com/curtis), as well as on public radio stations WHYY-FM in Philadelphia and WITF-FM in Harrisburg. Select recitals are broadcast on Y Arts, a digital cable television channel produced by WHYY-TV.

Learn more about Curtis performances, faculty, and admissions at [www.curtis.edu](http://www.curtis.edu).

# The Curtis Symphony Orchestra

## VIOLIN

William M. Hollis Jr.

Principal Chair

Independence Foundation Chair

David & Sandra Marshall Chair

Anastasia Agapova

Herbert R. and Evelyn Axelrod Fellowship

Dayna Kristie Anderson

James and Cynthia Cook Annual Fellowship

Rebecca Anderson

James and Betty Matarese Annual Fellowship

Elizabeth Basoff-Darskaia

Nina and Billy Albert Annual Fellowship

Benjamin Beilman\*\*

William H. Roberts Annual Fellowship

Maia Cabeza

Dr. Samuel R. and Mrs. Beatrice S. Rossman Fellowship

Ray Chen\*

Artio Global Management Annual Fellowship

Hannah Choi

Jean J. Sterne Fellowship

Nikki Chooi

Charles and Judith Freyer Annual Fellowship

Elizabeth Fayette

Came L. Tolson Memorial Annual Fellowship

Amalia Hall

Mary Louise Curtis Bok Fellowship

Hyo Rim Han

Huldah Bender Kerner, M.D., Fellowship

Zenas Hsu

Jeannette Epstein Fellowship

Susan Jang\*

Efrem Zimbalist Fellowship

Choha Kim

Carol K. Gerstley Annual Fellowship

Jeoung-Yin Kim

Barbora Kolářová

Justine Lamb-Budge

Bryan A. Lee

Susan and Edward Montgomery Fellowship

Yiying Julia Li

Barbara and Hrtach Kaspanan Annual Fellowship

Richard Lin

J. Oliver Lewis Memorial Fellowship

Joel Link

Milka Violin Artist Fellowship

Zoë Martin-Doike

Jerme Cadek Lucktenberg Annual Fellowship

Petr Matějka

Mark and Esther Kramer Fellowship

Chan Ho Park

Mark and Esther Kramer Fellowship

Brittany Sklar

Emily W. Sunstein Annual Fellowship

Ji-Won Song

Horace W. Goldsmith Annual Fellowship

Malwina Sosnowski

Milka Violin Artist Fellowship

Josef Špaček\*

Herbert R. and Evelyn Axelrod Fellowship

Yu-Chien Tseng

John J. Medvedes Annual Fellowship

Xiao Wang

## VIOLA

Hollis Family Principal Chair

Jinsun Hong

Edwin B. Gamgus Annual Fellowship

Philip Kramp

Walter and Leonore Annenberg Fellowship

Rachel Kuipers

Geny and Marguerite Lenfest Fellowship

Kuan Liu

Milena Pajaro-van de Stadt+

Guna S. Mundheim Annual Fellowship

Alexander Michael Petersen

John S. and James L. Knight Foundation Fellowship

Vicki Powell

Shaun F. O'Malley Fellowship

Junping Qian

Hyo Bi Sim

Minkyung Sung

Horace W. Goldsmith Annual Fellowship

Marina Thibeault

Jean J. Sterne Fellowship

Sang Hyun Mary Yong

Ruth and Eugene Helmer Fellowship

## CELLO

Nina B. Hollis Principal Chair

Independence Foundation Chair

Bronwyn Banerdt ('08), *guest artist*

Natalie Helm

Christina and Jeffrey Lune Annual Fellowship

Summer Hu

Gie and Lisa Liem Annual Fellowship

Jeong Hyoun Lee

Milton Levy Fellowship

Jiyoung Lee

Joseph Druian Fellowship

Hiro Matsuo

Anderson and Dana Pew Fellowship

Sarah Rommel

Carol Coe Conway Memorial Fellowship

Camden Shaw

Frank S. Bayley Annual Fellowship

Brook Speltz++

Louisa Knapp Curtis Fellowship

Yu-Wen Wang

Jacqueline du Pré Memorial Fellowship

Branson Yeast

## DOUBLE BASS

Hollis Family Principal Chair

Joseph Campagna

Merck Annual Fellowship

Mary Wheelock Javian ('99),

*guest artist*

Blake Hinson

Harry L. and Cecilia F. Slavin Fellowship

Alexander Jacobsen

Gabe Katz, *guest artist*

Rex Surany

Edwin B. Gamgus Annual Fellowship

Nathan Vedal

Derek Zadinsky

Florence R. Laden Memorial Fellowship

## FLUTE

Dr. Andrea M. Baldeck

Principal Chair

Maron Khoury

Charles M. Kanev Memorial Fellowship

Masha Popova

Alma and Edwin Lakin Annual Fellowship

Sonora Slocum

Donald V. Peck Annual Fellowship

Bile Zhang

Julius Baker Fellowship

## OBOE

Dr. W. Stephen Croddy

Principal Chair

Michelle Duskey

United States Steel Corporation Annual Fellowship

Kate Kammeyer, *guest artist*

Adam M. Kiswardy

Korey Marshall

Gephart Family Fellowship

Priscilla Smith, *guest artist*

Camille White

Jill and Sheldon Bonovitz Annual Fellowship

## CLARINET

Hollis Family Principal Chair

Ruokai Chen

Feix Meyer Fellowship

Keunhee Bruce Cho

Kelly Coyle

Nellie Lee Bok Fellowship

Yao Guang Zhai

Horace W. Goldsmith Annual Fellowship

## BASSOON

Hollis Family Principal Chair

Rae Feldcamp

Anderson and Dana Pew Fellowship

Matthew McDonald

Myer and Helen K. Schwartz Annual Fellowship

William Short

Joseph and Carole Shanis Annual Fellowship

## Natalya Rose Vrbisky

William Curtis Bok Bassoon Fellowship

## Wenmin Zhang

Horace W. Goldsmith Annual Fellowship

## HORN

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James Alexander

Rebekah Daley

Susan and Frank Mechura Annual Fellowship

Katherine Jordan

Corey Klein

Edwin B. Gangues Annual Fellowship

Adedeji Bailes Ogunfolu

Bruce Jay Gould, M.D., Annual Fellowship

Courtney Prizrenac

Hudah Bender Kemer, M.D., Fellowship

## TRUMPET

Hollis Family Principal Chair

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Philadelphia Orchestra Annual Fellowship

Sara Huebner

Matthew Neal Kitzen-Abelson

Christopher Stingle

Bok Foundation Fellowship

Stanford L. Thompson

William A. Loeb Fellowship

## TROMBONE

Dr. Luther W. Brady

Principal Chair

Brian Santero

Samuel Schlosser

Ryan Seay

Crown Holdings, Inc., Annual Fellowship

Nathan Lodge, *bass trombone*

## TUBA

Scott Devereaux

Dr. Bong S. Lee Fellowship

Jon Fowler, *guest artist*

## TIMPANI AND PERCUSSION

Hollis Family Principal Chair

Benjamin Folk

William W. Bernheim Fellowship

Yi Fei Fu

Nicholas Murry

Michael Sparhuber

Abigail Rebecca Zubrow Cohen Memorial Fellowship

Mari Yoshinaga

Graham and Joanne Berwind Annual Fellowship

## HARP

Croddy Family Principal Chair

Madeline G. Blood

Maryjane Mayhew Barton Fellowship

Ko-Ni Choi

Manlyn Costello Memorial Fellowship

Coline-Marie Orliac

L. Daniel Dannenbaum Fellowship

Danyi Xia

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Gary and Naomi Graffman Chair

Joshua Gersen

John N. Park Annual Fellowship

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David Murray, *Orchestra Librarian*

Brittni Troy, *Assistant Orchestra Manager*

## STUDENT STAGE CREW

Ray Chen

Benjamin Folk

Yi Fei Fu

Paul Kowert

Joel Link

Petr Matějčák

Nicholas Murry

Adedeji Bailes Ogunfolu

Ryan Seay

Michael Sparhuber

Rex Surany

Mari Yoshinaga

\* Co-concertmasters

\*\* Principal Second Violin

+ Principal Viola

++ Principal Cello

# on leave of absence

The conductor for each Curtis Symphony Orchestra performance is made possible by the Gustave and Rita Hauser Chair.

The Curtis Institute of Music thanks the individuals and organizations who are helping to support tomorrow's musical legends through named endowed and annual fellowships. For information on the Curtis Fellowship Program, please contact Elizabeth A. Wright, vice president for development, at 215-717-3119.

# Composition, Conducting, Keyboard, and Vocal Studies Students at The Curtis Institute of Music

## COMPOSITION

**Ke-Chia Chen**

Stefany and Simon Bergson Annual Fellowship

**Matthew Cmiel**

Edith Evans Braun Fellowship

**Chris Rogerson**

**Daniel Shapiro**

John H. McFadden and Lisa D. Kabnick Annual Fellowship

**Wang Jie**

Milton Rock Composition Fellowship

**Christopher Weiss**

Jimmy Brent Fellowship

## CONDUCTING

**Joshua Gersen**

John N. Park Annual Fellowship

**Kuok-man Lio**

Albert M. Greenfield Fellowship

**Daniel Stewart**

David H. Springman Memorial Fellowship

## ORGAN

**Patrick Kreeger**

Mrs. Cary William Bok Fellowship

**Nathan Laube**

Dr. Mi-Whea Lee Fellowship

**Daniel Razionale**

Edna Harkness Fellowship

**Joshua Stafford**

Edwin B. Gamgus Annual Fellowship

## PIANO

**Yen Yu Chen**

Suzanne Roberts Cultural Development Fund Annual Fellowship

**Vivian Cheng**

David H. Springman Memorial Fellowship

**Andrew Hsu**

The Rising Star Annual Fellowship

**Daniel Hsu**

Edna Harkness Fellowship

**Ruoyu Huang**

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**Shih-Wei Huang**

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**Ran Jia**

Wike Family Fellowship

**Kyu Yeon Kim**

Yvonne K. Druan Fellowship

**Kuok-Wai Lio**

Richard A. Doran Fellowship

**Pallavi Mahidhara**

Shaun F. O'Malley Fellowship

**Christina Naughton**

Hirsig Family Fellowship

**Michelle Naughton**

Bernard M. Guth Fellowship

**Jiuning Shen**

Robert Ehrman Fellowship

**Jiayi Sun**

Gay Elliot Scott Fellowship

**Yekwon Sunwoo**

Gerry and Marguerite Lenfest Fellowship

**Andrew Tyson**

Ralph Berkowitz Fellowship

**Xiaohui Yang**

Michael and Cecilia Iocovella Capuzzi Memorial Fellowship

**Haochen Zhang**

Harold and Helene Schonberg Fellowship

**Yunqing Zhou**

Bernice and Jerry Rubenstein Annual Fellowship

## VIOLIN

(not in orchestra)

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Sueyun and Gene Locks Fellowship

**Ye-Rang Kim**

Jack Wolgin Fellowship

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Arthur Tracy Fellowship

**Nathan Bachhuber**

Bobby Ellen Kimbel, Ph.D., Annual Fellowship

**Joseph Barron**

William Home Fellowship

**Allen Boxer**

Edwin B. Gamgus Annual Fellowship

**Evan Boyer**

Florence Kirk Keppel Fellowship

**Brandon Cedel**

Margaret Aull Wynne and Milly E. Wynne Fellowship

**Layla Claire**

Lela A. Wike Fellowship

**Jason Coffey**

Mimi Lane and Robert Durham Annual Fellowship

**Tammy Coil**

Edwin B. Gamgus Annual Fellowship

**Charlotte Dobbs**

Schroder Investment Management Annual Fellowship

**Evan Hughes**

Ronald V. and Patricia Judd Stone Annual Fellowship

**Karen Jesse**

Robert Montgomery Scott Fellowship

**Adrian Kramer**

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**Kirsten MacKinnon**

**Elliot Madore**

David H. Springman Memorial Fellowship

**Amanda Majeski**

Barbara Moskow Fellowship

**Rinnat Moriah**

Stanley and Bertha Rogasner Fellowship

**Marquita Raley**

George L. Barnes Annual Fellowship

**Kevin Ray**

**Elizabeth Reiter**

**Shir Rozzen**

Max M. and Marjorie S. Fisher Foundation Fellowship

**Allison Sanders**

Edith Evans Frumkin Fellowship

**Sarah Shafer**

Joseph Cairns Jr. and Ernestine Bacon Cairns Memorial Fellowship

**Thomas Shivone**

Piscopo Family Annual Fellowship

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Nina von Maltzahn Fellowship

**Joshua Stewart**

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**Ashley Thouret**

Amaranth Foundation Fellowship

*The Edward Hyde Cox Fund for Young Musicians, funded by a trust established by Edward Hyde Cox, provides financial assistance to cover travel and promotional expenses of selected graduating students to help them establish careers as solo artists or ensemble musicians.*



Curtis Vocal Studies students (top row, from left) Amanda Majeski and Allison Sanders;  
(front row, from left) Elliot Madore, Joshua Stewart, Evan Boyer, and Kevin Ray

Schroders expresses its deep appreciation  
to The Curtis Institute of Music  
for all it does to educate and train  
the world's most gifted young musicians.



# Schroders

# The Curtis Institute of Music Faculty

## PERFORMANCE FACULTY

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Daniel Matsukawa

### CELLO

Carter Brey  
David Soyer  
*The Orlando Cole Chair  
in Violoncello Studies*  
Peter Wiley

### CLARINET

Donald Montanaro

### COMPOSITION

Richard Danielpour  
Jennifer Higdon  
*The Rock Chair in Composition*  
David Ludwig  
*Coordinator*

### THE HELEN F. WHITAKER FUND CONDUCTING PROGRAM

Otto-Werner Mueller  
*Head of Department*  
*The Rita and Gustave Hauser Chair  
in Conducting Studies*

### DOUBLE BASS

Edgar Meyer  
Harold Hall Robinson

### FLUTE

Jeffrey Khaner

### HARP

Elizabeth Hainen  
Judy Loman  
*The Maryjane Mayhew  
Barton Chair  
in Harp Studies*

### HARPSICHORD

Lionel Party

### HORN

Jennifer Montone

### OBOE

Richard Woodhams

### ORGAN

Alan Morrison  
*The Haas Charitable Trust Chair  
in Organ Studies*

### PIANO

Leon Fleisher  
Claude Frank  
Gary Graffman  
Seymour Lipkin  
Meng-Chieh Liu  
Robert McDonald  
*The Penelope P. Watkins Chair  
in Piano Studies*  
Eleanor Sokoloff  
Ignat Solzhenitsyn

### TIMPANI AND PERCUSSION

Christopher Deviney  
*Coordinator*  
Don Liuzzi  
Rolando Morales-Matos  
Scott Robinson  
Robert Van Sice

### TROMBONE

Nitzan Haroz  
Blair Bollinger, *bass trombone*

### TRUMPET

David Bilger  
Frank Kaderabek

### TUBA

Carol Jantsch  
Paul Krzywicki

### VIOLA

Misha Amory  
Joseph de Pasquale  
Roberto Díaz  
*The James and Betty Matarese Chair  
in Viola Studies*  
Michael Tree

### VIOLIN

Shmuel Ashkenasi  
Victor Danchenko  
Pamela Frank  
Ida Kavafian  
Aaron Rosand  
*The Dorothy Richard Starling Chair  
in Violin Studies*  
Yumi Ninomiya Scott  
Joseph Silverstein  
Arnold Steinhardt



## VOCAL STUDIES

### (Voice and Opera Programs)

Mikael Eliassen

*The Hirsig Family Head-of-  
Department Chair in Vocal  
Studies, Artistic Director of the  
Curtis Opera Theatre*

Danielle Orlando

*Principal Opera Coach*

Susan Shiplett Ashbaker

*Opera and Voice Coach*

Corradina Caporello

*Italian Diction*

Charles Conwell

*Stage Combat and Stage Fencing*

Kristin Ditlow

*Vocal Studies Pianist*

Anna Fré

*Vocal Studies Pianist*

Lisa Keller

*Opera and Voice Coach*

Marlena Kleinman Malas

*Vocal Teacher*

Denise Massé

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Ghenady Meirson

*Russian Repertoire Coach*

David Moody

*Opera and Voice Coach*

Susan Nowicki

*Opera and Voice Coach*

Joan Patenaude-Yarnell

*Vocal Teacher*

Robert Rowland

*History Faculty*

Ulrike Shapiro

*German Diction*

Donald St. Pierre

*Opera and Voice Coach*

Bonnie Wagner

*Vocal Studies Pianist*

Ariel Weiss

*Alexander Technique*

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### Strings and Mixed Ensembles

Pamela Frank

Meng-Chieh Liu

Steven Tenenbom

*Coordinator*

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Jeffrey Khaner

Daniel Matsukawa

Donald Montanaro

Ricardo Morales

## CHAMBER MUSIC: Brass

Jeffrey Curnow

Performance Faculty Members

## ENSEMBLE AND REPERTOIRE STUDIES: Orchestra

Otto-Werner Mueller

*Head of Conducting Department*

The Rita E. and Gustave M. Hauser Chair  
in Conducting Studies

David Hayes

*Staff Conductor*

Sarah Hatsuko Hicks

*Staff Conductor*

## ENSEMBLE AND REPERTOIRE STUDIES: Orchestral Repertoire

Norman Carol

*Violin*

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Harold Hall Robinson

*Double Bass*

Richard Woodhams

*Woodwinds*

Paul Krzywicki

*Brass*

Don Liuzzi

*Timpani and Percussion*

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Virginia Allen

## SUPPLEMENTARY PIANO

Annie Petit

Keiko Sato

Marion Zarieczna

## RESIDENT PIANIST

Hugh Sung

*Director of Instrumental*

*Accompaniment and Student*

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Mary Kinder Loisele

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Karen Tuttle

*Viola*

John Weaver

*Organ*

# The Curtis Institute of Music Staff

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Elizabeth A. Wright, *Vice President for Development*

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and Government Support/Director of  
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Tamara Nuzzaci, *Manager, Strategic Plan and  
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Patricia Lombardo, *Human Resources and  
Benefits Coordinator*

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Accompaniment and Student Recitals*

Matthew Barker, *Concert Office Administrator*

Jungeun Kim, *Administrative Coordinator for  
Recitals and Concerts*

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Darryl Hartshorne, *Circulation Manager*

Kenton Meyer, *Assistant Librarian*

Lisa Shiota, *Catalog Librarian*

Theo T. Smith, *AV Desk and Program  
Coordinator*

Susannah Thurlow, *Archivist*

Stephanie Wilson, *Bindery Assistant*

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John Egan, *Maintenance Staff*

Alexander Sidenko, *Maintenance Assistant*

**ORCHESTRA LIBRARY, MILTON L. ROCK  
RESOURCE CENTER**

Timothy Ressler, *Orchestra Manager*  
David Murray, *Orchestra Librarian*  
Brittini Troy, *Assistant Orchestra Manager*

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Barbara Harris

**REGISTRAR**

Paul Bryan

**STUDENT SERVICES AND FINANCIAL  
ASSISTANCE**

Richard Woodland, *Director of Student  
Services and Financial Assistance*  
Laurel Grady, *Assistant Director of Student  
Services and Financial Assistance*  
Veronica McAuley, *Assistant Director of Student  
Financial Assistance*  
Daniel S. McDougall, *International Student  
Advisor*

**VOCAL STUDIES DEPARTMENT**

Ralph Batman, *Managing Director, Vocal Studies  
and the Curtis Opera Theatre*  
Melanie Potorski, *Assistant Stage Manager and  
Vocal Studies Assistant*

**INFORMATION TECHNOLOGY**

The Curtis Institute of Music, the Philadelphia  
Orchestra Association, and Kimmel Center,  
Inc., share an Information Technology  
department, staffed by the following  
individuals.

Letitia Hurley, *Director*  
Arthur Curtis, *Database Manager*  
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## March

### 13, 15, 18 The Curtis Opera Theatre

WOZZECK by Berg

Corrado Rovaris, *conductor*

Emma Griffin, *stage director*

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Perelman Theater at the Kimmel Center

Presented by Kimmel Center Presents in association with the Opera Company of Philadelphia

Life reels bloodily out of the soldier Wozzeck's grasp as he faces the infidelity of his lover. Tony Award-winner and 1993 Curtis alumnus Shuler Hensley (*Oklahoma!*, *Young Frankenstein*) returns to his operatic roots to portray the brooding title character, who comes to see morality as an unaffordable luxury.

*Fully staged production with the Curtis Symphony Orchestra, sung in the original German with English supertitles.*

## April

### 19 Alumni Recital Series

Rinat Shaham, *mezzo-soprano* (Voice '95, Opera '98), and Mikael Eliassen, *piano*

### 26 PECO Family Concert Series

Introduction to the Keyboard Family

### 27 The Curtis Symphony Orchestra

Paavo Järvi, *conductor* ('88)

Carter Brey, *cello*

STRAVINSKY *Petrushka* (1947)

PROKOFIEV *Sinfonia concertante*

PROKOFIEV *Selections from Romeo and Juliet*

Verizon Hall at the Kimmel Center

## May

### 6, 8, 10 The Curtis Opera Theatre

IL VIAGGIO A REIMS by Rossini

Benjamin Shwartz, *conductor* (Flute '01, Conducting '04)

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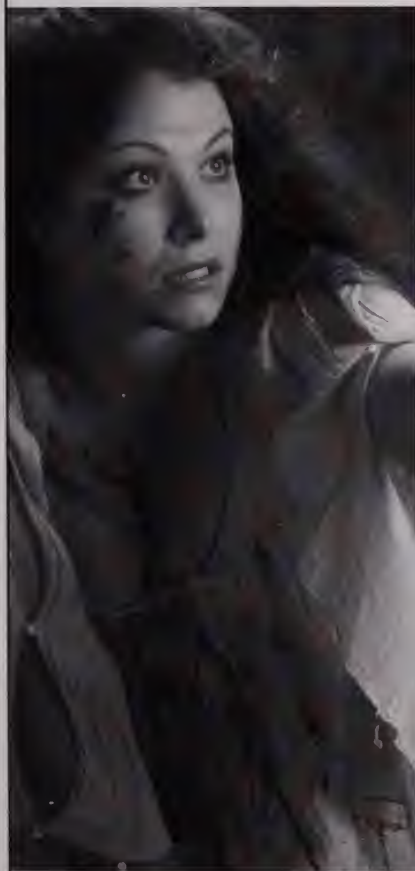
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Jennifer Curtis & Saeka Matsuyama, violins; Che-Hung Chen & Teng Li, violas;  
Susan Babini & Clancy Newman, cellos; Bridget Kibbey, harp; Jasmine Choi, flute  
Sunday, September 28, 2008 at 3:00 p.m.<sup>†</sup>  
*Debussy, Bartók, Caplet, Jolivet, Takemitsu & Schoenberg*

***Cellist Susan Babini* PHILADELPHIA RECITAL DEBUT**

Susan Babini, cello; Anna Polonsky, piano  
Sunday, October 19, 2008 at 3:00 p.m.<sup>†</sup>  
*Mendelssohn, Beethoven, Couperin & Carter*

***Ysaÿe & Bach — Marvels of the Violin***

Korbinian Altenberger, Jennifer Curtis, Saeka Matsuyama  
& Ayano Ninomiya, violins  
Sunday, November 16, 2008 at 3:00 p.m.<sup>†</sup>  
*Solo sonatas of Ysaÿe & Bach*

***Accordionist Lidia Kaminska*  
IN RECITAL**

Lidia Kaminska, accordion; Jennifer Curtis, violin;  
Michael Mizrahi, piano  
Sunday, December 7, 2008 at 3:00 p.m.<sup>†</sup>  
*Bach, Scarlatti, Gubaidulina, Pushkarenko,  
Meijering, Sergeyeva & Piazzolla*

***Violinist Saeka Matsuyama*  
PHILADELPHIA RECITAL DEBUT**

Saeka Matsuyama, violin; Charles Abramovic, piano  
Sunday, February 1, 2009 at 3:00 p.m.<sup>†</sup>  
*Novacek, Lutoslawski, Brahms, Bach & Saint-Saëns*

***A Musical Tapestry***

Susan Babini, cello; Doug O'Connor, saxophone;  
Spencer Myer, piano  
Sunday, February 22, 2009 at 3:00 p.m.<sup>†</sup>  
*Berio, Denisov, Ravel, Ginastera & Harbison*

***Clarinetist José Franch-Ballester*  
IN RECITAL**

José Franch-Ballester, clarinet; Andrius Žlabys, piano  
Sunday, March 22, 2009 at 3:00 p.m.<sup>†</sup>  
*Messager, Brahms, Poulenc & Lovreglio*

***Rising Stars***

Angela Meade, soprano; Bridget Kibbey, harp; Di Wu,  
piano; Symphony in C; Rossen Milanov, Music Director  
Thursday, April 16, 2009 at 7:30 p.m.<sup>✱</sup>  
*Currier, Richard Strauss & Rachmaninoff*

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 please contact Andrew Leeson in the Development Office  
 215-717-3169.



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# CBPA

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



Fortieth Student Recital

The Curtis Percussion Ensemble

Wednesday, February 11 at 8 p.m.

Field Concert Hall



**Sonata for Two Pianos and Percussion**

Assai lento—Allegro troppo

Lento, ma non troppo

Allegro non troppo

Béla Bartók

(1881–1945)

Christina Naughton, piano

Michelle Naughton, piano

Benjamin Folk, percussion

Mari Yoshinaga, percussion

INTERMISSION

Sextet

Steve Reich  
(b. 1936)

Benjamin Folk, percussion  
Yi Fei Fu, percussion  
Nicholas Murry, percussion  
Michael Sparhuber, percussion  
Mari Yoshinaga, percussion  
Daniel Shapiro, keyboards



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## **Coach**

This evening's program was prepared by Robert Van Sice.

## **Performers**

Benjamin Folk, from Leland, Miss., is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2006.

Yi Fei Fu, from Chongqing, China, is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2008.

Nicholas Murry, from New York City, is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2008.

Christina Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Michelle Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Daniel Shapiro, from Haverford, Pa., is a student of Richard Danielpour and David Ludwig and entered Curtis in 2008.

Michael Sparhuber, from Brockport, N.Y., is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2007.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Friday, February 13 at 8 p.m.

Field Concert Hall

J. S. Bach      **Partita No. 2 in D minor, BWV 1004**  
Ye-Rang Kim, violin

Chopin      **Concerto No. 1 in E minor, Op. 11**  
Ruoyu Huang, piano  
Jiuming Shen, piano accompaniment

Falla      **Danse espagnole from *La vida breve***  
Ye-Rang Kim, violin  
Hugh Sung, piano ('90)

Rachmaninoff      ***Variations on a Theme of Corelli, Op. 42***  
Pallavi Mahidhara, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Forty-First Student Recital

Friday, February 13 at 8 p.m.

Field Concert Hall



### Partita No. 2 in D minor, BWV 1004

Johann Sebastian Bach

Allemande

(1685–1750)

Courante

Sarabande

Gigue

Chaconne

Ye-Rang Kim, violin

### Danse espagnole from *La vida breve*

Manuel de Falla

(1876–1946)

Ye-Rang Kim, violin

Hugh Sung, piano

### *Variations on a Theme of Corelli*, Op. 42

Sergei Rachmaninoff

(1873–1943)

Pallavi Mahidhara, piano

INTERMISSION

Concerto No. 1 in E minor, Op. 11

Frédéric Chopin

Allegro maestoso: Risoluto

(1810-49)

Romance: Larghetto

Rondo: Vivace

Ruoyu Huang, piano

Jiuming Shen, piano accompaniment



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

### **Coach**

The Chopin concerto was prepared by Seymour Lipkin.

### **Performers**

Ruoyu Huang, from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Ye-Rang Kim, from Seoul, is a student of Aaron Rosand and entered Curtis in 2008.

Pallavi Mahidhara, from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Monday, February 16 at 8 p.m.

20/21: The Curtis Contemporary Music Ensemble—

Second Viennese School, Program I

Field Concert Hall

Mahler

*Lieder eines fahrenden Gesellen,*

arranged by Arnold Schoenberg

Adrian Kramer, baritone

20/21: The Curtis Contemporary Music Ensemble

Schoenberg

**Kammersymphonie Nr. 1, Op. 9**

20/21: The Curtis Contemporary Music Ensemble

Joshua Gersen, conductor

**Sechs kleine Klavierstücke, Op. 19**

Andrew Hsu, piano

**String Trio, Op. 45**

Hyo Rim Han, violin

Steven Tenenbom, viola ('79)

Brook Speltz, cello

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Forty-Second Student Recital

20/21: The Curtis Contemporary Music Ensemble—

Second Viennese School, Program I

Monday, February 16 at 8 p.m.

Field Concert Hall



### Sechs kleine Klavierstücke, Op. 19

Arnold Schoenberg  
(1874–1951)

Leicht, zart

Langsam

Sehr langsame

Rasch, aber leicht

Etwas rasch

Sehr langsam

Andrew Hsu, piano

### String Trio, Op. 45

Schoenberg

Hyo Rim Han, violin

Steven Tenenbom, viola

Brook Speltz, cello

### *Lieder eines fahrenden Gesellen*

Gustav Mahler  
(1860–1911)

arranged by Schoenberg

Wenn mein Schatz Hochzeit macht

Ging heut' morgens über's Feld

Ich hab' ein glühend Messer

Die zwei blauen Augen von meinem Schatz

Adrian Kramer, baritone

20/21: The Curtis Contemporary Music Ensemble

Daniel Stewart, conductor

## INTERMISSION

**Kammersymphonie Nr. 1, Op. 9**

Schoenberg

20/21: The Curtis Contemporary Music Ensemble

Joshua Gersen, conductor



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Recitals are professionally recorded for educational use and possible broadcast.



### **Featured Musicians**

Joshua Gersen, from Monroe, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2006.

Hyo Rim Han, from Busan, Korea, is a student of Victor Danchenko and entered Curtis in 2004.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Adrian Kramer, from Guelph, Ontario, is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Brook Speltz, from La Cañada, Calif., is a student of Peter Wiley and entered Curtis in 2005.

Daniel Stewart, from San Francisco, is a student of Otto-Werner Mueller and entered Curtis in 2007.

Steven Tenenbom (Viola '79), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

**20/21: The Curtis Contemporary Music Ensemble**  
Don Liuzzi, founder; David Ludwig, artistic director

Flute

Maron Khoury

Oboe

Michelle Duskey

Korey Marshall, *English horn*

Clarinet

Yao Guang Zhai

Kelly Coyle, *E-flat clarinet*

Ruokai Chen, *bass clarinet*

Bassoon

Natalya Rose Vrbsky

William Short, *contrabassoon*

Horn

Corey Klein

Katherine Jordan

Violin

Elizabeth Fayette

Yiying Julia Li

Joel Link

Viola

Vicki Powell

Cello

Natalie Helm

Camden Shaw

Double Bass

Alexander Jacobsen

Derek Zadinsky

Keyboard

Chris Rogerson, *piano*

Nathan Laube, *organ*

**Next Curtis Event**

Tuesday, February 17 at 6:30 p.m.

Conversations at Curtis: The Second Viennese School

Field Concert Hall

Curtis faculty member David Ludwig (Composition '01) will discuss how the composers of the Second Viennese School made the transition from the lush sounds of Romanticism to the strident but lyrical dissonances of serialism.

Reservations: Charlotte Biddle at 215-717-3141 or [charlotte.biddle@curtis.edu](mailto:charlotte.biddle@curtis.edu)

**Next Student Recital**

**Tuesday, February 17 at 8 p.m.**

20/21: The Curtis Contemporary Music Ensemble—

Second Viennese School, Program II

Field Concert Hall

- |            |  |
|------------|--|
| J. S. Bach | <b>Ricercare à 6, No. 2 from <i>Musikalisches Opfer</i>,<br/>BWV 1079, arranged by Anton Webern</b>  |
| Webern     | <b>Konzert, Op. 24</b><br>20/21: The Curtis Contemporary Music Ensemble<br>Kuok-man Lio, conductor   |
| Berg       | <b>Largo desolato from <i>Lyrische Suite</i></b><br>Allison Sanders, mezzo-soprano<br>Joel Link, violin<br>Bryan A. Lee, violin<br>Milena Pajaro-van de Stadt, viola<br>Camden Shaw, cello |
| Webern     | <b>Fünf Sätze, Op. 5</b><br>Rebecca Anderson, violin<br>Yiying Julia Li, violin<br>Marina Thibeault, viola<br>Sarah Rommel, cello  |
|            | <b>Langsamer Satz</b><br>Elizabeth Fayette, violin<br>Dayna Kristie Anderson, violin<br>Hyo Bi Sim, viola<br>Jiyoung Lee, cello  |
|            | <b>Variations, Op. 27</b><br>Yekwon Sunwoo, piano  |

Programs are subject to change.

Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series

### Forty-Third Student Recital

20/21: The Curtis Contemporary Music Ensemble—

Second Viennese School, Program II

Tuesday, February 17 at 8 p.m.

Field Concert Hall

### Langsamer Satz

Anton Webern  
(1883–1945)

Elizabeth Fayette, violin  
Dayna Kristie Anderson, violin  
Hyo Bi Sim, viola  
Jiyoung Lee, cello

### Fünf Sätze, Op. 5

Webern

Heftig bewegt  
Sehr langsam  
Sehr bewegt  
Sehr langsam  
In zarter Bewegung

Rebecca Anderson, violin  
Yiying Julia Li, violin  
Marina Thibeault, viola  
Sarah Rommel, cello

### Ricercare à 6, No. 2

Johann Sebastian Bach  
(1685–1750)

from *Musikalisches Opfer*, BWV 1079

arranged by Webern

20/21: The Curtis Contemporary Music Ensemble  
Kuok-man Lio, conductor

## INTERMISSION

Largo desolato  
from *Lyrische Suite*

Alban Berg  
(1885–1935)

Allison Sanders, mezzo-soprano  
Joel Link, violin  
Bryan A. Lee, violin  
Milena Pajaro-van de Stadt, viola  
Camden Shaw, cello

Variations, Op. 27

Webern

Yekwon Sunwoo, piano

Konzert, Op. 24

Webern

Etwas lebhaft  
Sehr langsam  
Sehr rasch

20/21: The Curtis Contemporary Music Ensemble  
Kuok-man Lio, conductor



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Recitals are professionally recorded for educational use and possible broadcast.



### Coach

Langsamer Satz and Fünf Sätze were coached by Steven Tenenbom.

### Featured Musicians

Dayna Kristie Anderson, from Arlington Heights, Ill., is a student of Yumi Ninomiya Scott and entered Curtis in 2005.

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Bryan A. Lee, from Radnor, Pa., is a student of Victor Danchenko and entered Curtis in 2005.

Jiyoung Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Yiying Julia Li, from Houston, is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Allison Sanders, from Memphis, is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Camden Shaw, from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Hyo Bi Sim, from Seoul, is a student of Roberto Díaz and entered Curtis in 2005.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Marina Thibeault, from Québec City, is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

**20/21: The Curtis Contemporary Music Ensemble**  
**Don Liuzzi, founder; David Ludwig, artistic director**

Flute  
Maron Khoury  
  
Oboe  
Korey Marshall  
Michelle Duskey  
  
Clarinet  
Yao Guang Zhai  
Keunhee Bruce Cho  
  
Bassoon  
Natalya Rose Vrbsky  
  
Horn  
James Alexander  
  
Trumpet  
Christopher Stingle  
  
Trombone  
Ryan Seay  
  
Percussion  
Yi Fei Fu

Violin  
Maia Cabeza  
Hannah Choi  
Elizabeth Fayette  
Amalia Hall  
Justine Lamb-Budge  
Joel Link  
  
Viola  
Philip Kramp  
Alexander Michael Petersen  
  
Cello  
Jeong Hyoun Lee  
Yu-Wen Wang  
  
Double Bass  
Nathan Vedal  
  
Harp  
Danyi Xia

**Next Student Recital**

Wednesday, February 18 at 8 p.m.  
Curtis On Tour Preview  
Field Concert Hall

Program includes Stravinsky's *L'Histoire du soldat* and the world premiere of David Ludwig's ('01) *From the Rubáiyát of Omar Khayyám*

Programs are subject to change.

Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

### Forty-Fourth Student Recital: Curtis On Tour

Wednesday, February 18 at 8 p.m.

Field Concert Hall

#### Divertimento for Violin and Piano

Igor Stravinsky  
(1882–1971)

Sinfonia

Danses suisses

Scherzo

Pas de deux: Adagio—Variation—Coda

Josef Špaček, violin

Kuok-man Lio, piano

#### Three Pieces for Clarinet Solo

Stravinsky

Yao Guang Zhai, clarinet

#### *From the Rubáiyát of Omar Khayyám*

David Ludwig  
(b. 1972)

(world premiere)

Secrets of Creation

Turning of Time

Labor of Life

Floating Particles

Carpe Diem

Allison Sanders, mezzo-soprano

Yao Guang Zhai, clarinet

William Short, bassoon

Christopher Stingle, trumpet

Ryan Seay, trombone

Benjamin Folk, percussion

Josef Špaček, violin

Harold Hall Robinson, double bass

Kuok-man Lio, conductor

## INTERMISSION

### *L'Histoire du soldat*

Stravinsky

The Soldier's March

Music to Scene I

Music to Scene II

Music to Scene III

The Soldier's March

The Royal March

The Little Concert

Tango—Waltz—Ragtime

The Devil's Dance

The Little Choral—The Devil's Song

Grand Choral

Triumphal March of the Devil

David Ludwig, narrator

Yao Guang Zhai, clarinet

William Short, bassoon

Christopher Stingle, trumpet

Ryan Seay, trombone

Benjamin Folk, percussion

Josef Špaček, violin

Harold Hall Robinson, double bass

Kuok-man Lio, conductor



Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHY?TV (Channel 12) and will also be seen on Y Arts, WHY?'s digital arts service (WHY? 12.2, Comcast 241, FiOS 474) as part of *On Stage at Curtis*, which airs on Mondays, Wednesdays, and Fridays at 7 p.m.

## Performers

Benjamin Folk, from Leland, Miss., is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2006.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Allison Sanders, from Memphis, is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Ryan Seay, from Denver, is a student of Nitzan Haroz and entered Curtis in 2007.

William Short, from Round Rock, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2006.

Josef Špaček, from Prague, is a student of Ida Kavafian and entered Curtis in 2004.

Christopher Stingle, from Media, Pa., is a student of David Bilger and entered Curtis in 2006.

Yao Guang Zhai, from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

David Ludwig (Composition '01), faculty

Harold Hall Robinson, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

This concert will be available online for free streaming  
and download on Thursday, February 19.  
Visit [www.instantencore.com/curtis](http://www.instantencore.com/curtis) after 12 noon and enter this  
download code in the upper-right corner of the webpage:

### Feb09CTour

Click "Go" and follow the instructions on the screen to save music  
onto your computer.



### Next Student Recital

Friday, February 20 at 8 p.m.

20/21: The Curtis Contemporary Music Ensemble—

Second Viennese School, Program III

Field Concert Hall

Berg

#### Sieben frühe Lieder

Amanda Majeski, soprano

Mikael Eliassen, piano

#### String Quartet, Op. 3

Joel Link, violin

Bryan A. Lee, violin

Milena Pajaro-van de Stadt, viola

Camden Shaw, cello

Schoenberg

#### *Das Buch der hängenden Gärten*, Op. 15

Charlotte Dobbs, soprano

David Moody, piano

#### Phantasy, Op. 47

Elizabeth Fayette, violin

Pallavi Mahidhara, piano

Programs are subject to change.

Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Forty-Fifth Student Recital

20/21: The Curtis Contemporary Music Ensemble—

Second Viennese School, Program III

Friday, February 20 at 8 p.m.

Field Concert Hall



Phantasy, Op. 47

Arnold Schoenberg  
(1874–1951)

Elizabeth Fayette, violin  
Pallavi Mahidhara, piano

*Das Buch der hängenden Gärten*, Op. 15

Schoenberg

Unterm Schutz von dichten Blättergründen  
Hain in diesen Paradiesen  
Als Neuling trat ich ein in dein Gehege  
Da meine Lippen reglos sind und brennen  
Saget mir, auf welchem Pfade  
Jedem Werke bin ich fürder tot  
Angst und Hoffen wechselnd mich beklemmen  
Wenn ich heut nicht deinen Leib berühre  
Streng ist uns das Glück und spröde  
Das schöne Beet betracht ich mi rim Harren  
Als wir hinter dem beblühten Tore  
Wenn sich bei heiliger Ruh in tiefen Matten  
Du lehnest wider eine Silberweide  
Sprich nicht immer  
Wir bevölkerten die abend-düstern

Charlotte Dobbs, soprano  
David Moody, piano

## INTERMISSION

### String Quartet, Op. 3

Langsam

Mäßige Viertel

Alban Berg  
(1885–1935)

Joel Link, violin

Bryan A. Lee, violin

Milena Pajaro-van de Stadt, viola

Camden Shaw, cello

### Sieben frühe Lieder

Nacht

Schilflied

Die Nachtigall

Traumgekrönt

Im Zimmer

Liebesode

Sommertage

Berg

Amanda Majeski, soprano

Mikael Eliassen, piano



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Recitals are professionally recorded for educational use and possible broadcast.



There are no student recitals from February 23 through March 6 due to spring  
break at Curtis. The Student Recital Series will resume on Monday, March 9.



### Coaches

The Schoenberg violin fantasy was coached by Arnold Steinhardt.

The Berg string quartet was coached by Steve Tenenbom.

## Performers

Charlotte Dobbs, from Chester, Vt., is a student of Marlina Kleinman Malas and entered Curtis in 2007.

Elizabeth Fayette, from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Bryan A. Lee, from Radnor, Pa., is a student of Victor Danchenko and entered Curtis in 2005.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Pallavi Mahidhara, from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Amanda Majeski, from Gurnee, Ill., is a student of Marlina Kleinman Malas and entered Curtis in 2006.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Camden Shaw, from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Mikael Eliassen, artistic director of vocal studies and the Curtis Opera Theatre

David Moody, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## **Next Student Recital**

Monday, March 9 at 8 p.m.

Field Concert Hall

Arutiunian      **Concerto for Trumpet and Orchestra**  
Sara Huebner, trumpet  
Hugh Sung, piano ('90)

Remainder of program to be announced

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

## 2008–09 Student Recital Series

20/21: The Curtis Contemporary Music Ensemble—Second Viennese School, Program III  
Friday, February 20 at 8 p.m.  
Field Concert Hall

Please wait for the conclusion of each selection before turning the page, and hold all applause until the end of each set.  
Thank you.

*Das Buch der Hängenden Gärten (The Book of the Hanging Gardens), Op. 15*  
Music by Arnold Schoenberg ~ Text by Stefan George

### “Unterm Schutz von dichten Blättergründen” (“Under the protection of the dense bowers of leaves”)

Unterm Schutz von dichten Blättergründen,  
Wo von Sternen feine Flocken schneien,  
Sachte Stimmen ihre Leiden künden,  
Fabeltiere aus den braunen Schlünden  
Strahlen in die Marmorbecken speien,  
Draus die kleinen Bäche klagend eilen:  
Kamen Kerzen das Gesträuch entzündend,  
Weisse Formen das Gewässer teilen.

Under the protection of the dense bowers of leaves,  
Where fine flocks snow from stars,  
Soft voices murmur their sorrows,  
Fabled beasts, from their brown maws,  
Spout rays in the marble fountains,  
From which rush little weeping streams,  
Candles came to set the foliage on fire,  
White forms to divide the waters.

### “Hain in diesen Paradiesen” (“Groves, in this paradise”)

Hain in diesen Paradiesen  
Wechselt ab mit Blütenwiesen,  
Hallen, buntbemalten Fliesen,  
Schlanker Störche Schnäbel kräuseln  
Teiche, die von Fischen schillern,  
Vögel-reihen matten Scheines  
Auf den schiefen Firsten trillern  
Und die goldenen Binsen säuseln—  
Doch mein Traum verfolgt nur Eines.

Groves, in this paradise,  
Alternate with flowering meadows,  
Halls, brightly painted tiles.  
Slim stork beaks ripple the ponds  
That iridesce with fish.  
Lines of birds, with dull feathers,  
Warble on the slanted ridges  
And the golden rushes whisper  
But my dream pursues only one thing.

### “Als Neuling trat ich ein in dein Gehege” (“As a newcomer I entered your enclosure”)

Als Neuling trat ich ein in dein Gehege;  
Kein Staunen war vorher in meinen Mienen,  
Kein Wunsch in mir, eh ich dich blickte, rege.  
Der jungen hande Faltung sieh mit Huld,  
Erwähle inich zu denen, die dir dienen  
Und schone mit erbarmender Geduld  
Den, der noch strauchelt auf so fremdem Stege.

As a newcomer I entered your enclosure;  
I had never felt astonishment before,  
No wish moved in me before I saw you.  
See the prayer of my young hands with grace,  
Elect me to those who serve you  
And take pity with merciful patience  
On him who still stumbles on such strange paths.

### “Da meine Lippen reglos sind und brennen” (“Now that my lips are motionless and burning”)

Da meine Lippen reglos sind und brennen,  
Beacht ich erst, wohin mein Fuß geriet:  
In andrer Herren prächtiges Gebiet.  
Noch war vielleicht mir möglich, mich zu trennen;  
Da schien es, daß durch hohe Gitterstäbe  
Der Blick, vor dem ich ohne Laß gekniet,  
Mich fragend suchte oder Zeichen gabe.

Now that my lips are motionless and burning,  
I am at last aware of where my foot has taken me:  
In another lord's splendid territory.  
It still might have been possible to leave,  
But then it appeared, through high iron railings  
The image before which I kneel evermore,  
That it searched for me inquiringly, or gave me a sign.

**"Saget mir, auf welchem Pfade" ("Tell me, on which path")**

Saget mir, auf welchem Pfade  
Heute sie vorüberschreite—  
Daß ich aus der reichsten Lade  
Zatte Seidenweben hole,  
Rose pflücke und Viole,  
Daß ich meine Wange breite,  
Schemel unter ihrer Sohle.

Tell me, on which path  
Does she walk by today,  
That I, out of the richest drawer,  
Might gather soft silken weavings,  
Pluck roses and violets,  
That I might make my broad cheek  
A footstool beneath her sole.

**"Jedem Werke bin ich fürder tot" ("I am dead to every work")**

Jedem Werke bin ich fürder tot.  
Dich mit nahzutufen mit den Sinnen,  
Neue Reden mit dir auszuspinnen,  
Dienst und Lohn, Gewährung und Verbot,  
Von allen Dingen ist nur dieses rot,  
Und Weinen, daß die Bilder immer fliehen,  
Die in schönem Finsternis gediehen—  
Wann der kalte klare Morgen droht.

I am dead to every work.  
To call you back with the mind,  
To spin out new words with you,  
Service and reward, consent and forbidding,  
From all these things, there is only one need,  
And weeping, that the images always vanish,  
That thrive in the beautiful darkness,  
When the cold, clear morning threatens.

**"Angst und Hoffen wechselnd mich beklemmen" ("Fear and hope oppress me by turns")**

Angst und Hoffen wechselnd mich beklemmen,  
Meine Worte sich in Seufzer dehnen,  
Mich bedrängt so ungestümes Sehnen,  
Daß ich mich an Rast und Schlaf nicht kehre,  
Daß mein Lager Tränen schwemmen,  
Daß ich jede Freude von mir wehre,  
Daß ich keines Freundes Trost begehre.

Fear and hope oppress me by turns,  
My words stretch themselves into sighs;  
I am beset by such a vehement longing,  
That I cannot bring myself to rest or sleep,  
That my couch swims with tears,  
That I push every joy away,  
That I seek no friend's consolation.

**"Wenn ich heut nicht deinen Leib berühre" ("If I don't touch your body today")**

Wenn ich heut nicht deinen Leib berühre,  
Wird der faden meiner Seele reißen  
Wie zu sehr gespannte Sehne.  
Liebe Zeichen seien Trauerflöre  
Mir, der leidet, seit ich dir gehöre.  
Richte, ob mir solche Qual gebühre,  
Kühlung sprengt mir, dem Fiebetheißen,  
Der ich wankend draußen lehne.

If I don't touch your body today,  
The fibers of my soul will rip  
Like bowstrings pulled too tight.  
Signs of love would be funeral crape  
To me, who suffers, since I came into your possession.  
Judge whether I deserve such torment.  
Sprinkle some coolness on me, hot with fever,  
I who lean outside, reeling.

**"Streng ist uns das Glück und spröde" ("Austere is our joy, and brittle")**

Streng ist uns das Glück und spröde,  
Was vermocht ein kurzer Kuß?  
Eines Regentropfens guß  
Auf gesengter bleicher Oede,  
Die ihn ungenossen schlingt,  
Neue Labung missen muß  
Und vor neuen Gluten springt.

Austere is our joy, and brittle,  
What use is a short kiss?  
A raindrop's deluge  
On parched, bleached desert,  
That devours it, unsatisfied,  
Must miss new refreshment  
And leap after new fervors.

**"Das schöne Beet betrachte ich mir im Harren" ("I gaze at the beautiful flowerbed in waiting")**

Das schöne Beet betrachte ich mir im Harren,  
Es ist umzaunt mit purpurn-schwarzem Dorne,  
Darin ragen Kelche mit geflecktem Sporne  
Und sammtgefederte, geneigte Farren  
Und Flokkenbuschel, wassergrün und rund  
Und in der Mitte glocken, weiß und mild—  
Von einem Odem ist ihr feuchter Mund  
Wie süße Frucht vom himmlischen Gefild.

I gaze at the beautiful flowerbed in waiting  
It is bordered with purple-black thornbushes,  
On which grow sepals with dappled spurs  
And velvet-feathered, sloping ferns  
And bunches of fluff, watergreen and round,  
And in the middle bell-flowers, white and soft  
Its moist mouth is of an odor  
Like sweet fruit from heavenly fields.

**“Als wir hinter dem beblühten Tore” (“When we behind the flowery gate”)**

Als wir hinter dem beblühten Tore  
Endlich nur das eigne Hauchen spürten,  
Warden uns erdachte Seligkeiten?  
Ich erinnere, daß wie schwache Rohre  
Beide stumm zu beben wir begannen  
Wenn wir leis nur an uns rührten  
Und daß unsre Augen rannen—  
So verbliebest du mir lang zu Seiten.

When we behind the flowery gate  
Finally felt only our own breath,  
Did we attain our imagined bliss?  
I remember that like fragile reeds  
We both mutely began to tremble,  
When we only gently touched each other  
And that our eyes ran over.  
You remained so by my side a long time.

**“Wenn sich bei heiliger Ruh in tiefen Matten” (“When, in blessed rest in deep meadows”)**

Wenn sich bei heiliger Ruh in tiefen Matten  
Um unsre Schläfen unsre Hände schmiegen,  
Verehrung lindert unsrer Glieder Brand:  
So denke nicht der ungestalten Schatten,  
Die an der Wand sich auf und unter wiegen,  
Der Wächter nicht, die rasch uns scheiden dürfen  
Und nicht, daß vor der Stadt der weiße Sand  
Bereit ist, unser warmes Blut zu schlürfen.

When, in blessed rest in deep meadows  
Our hands nuzzled around our temples,  
Veneration restrained the burning of our limbs:  
So think not on the monstrous shadows,  
That dance high and low on the wall,  
Not of the Watchful, that swiftly may separate us,  
And not that outside the city the white sand  
Is ready to suck up our warm blood.

**“Du lehnest wider eine Silberweide” (“You lean against a silver willow”)**

Du lehnest wider eine Silberweide  
Am Ufer, mit des Fächers starren Spitzen  
Umschirmest du das Haupt dir wie mit Blitzen  
Und rollst, als ob du spieltest dein Geschmeide.  
Ich bin im Boot, das Laubgewölbe wahren,  
In das ich dich vergeblich lud zu steigen ...  
Die Weiden seh' ich, die sich tiefer neigen  
Und Blumen, die verstreut im Wasser fahren.

You lean against a silver willow  
On the bank, with a fan's rigid points  
Surrounding your head as if with lightning  
And you turn as if you are playing with your jewels.  
I am in the boat that arches of foliage protect  
Into which I would vainly try to lead you ...  
I see the willows, that end deeper,  
And scattered flowers that drift in the water.

**“Sprich nicht immer” (“Speak not always”)**

Sprich nicht immer  
Von dem Laub,  
Windes raub;  
Vom Zerschellen  
Reifer Quitten,  
Von den Tritten  
Der Vernichter  
Spät im Jahr.  
Von dem Zittern  
Der Libellen  
In Gewittern,  
Und der Lichter,  
deren Flimmer  
Wandelbar.

Speak not always  
Of the foliage  
Stolen by wind;  
Of the bursting  
Of ripe quinces,  
Of the steps  
Of the Annihilators  
Late in the year.  
Of the trembling  
Of the dragonflies  
In thunderstorms,  
And of the lights  
Whose flickering is  
Changeable.

**“Wir bevölkerten die abend-düstern” (“We populated the evening-dim arbors”)**

Wir bevölkerten die abend-düstern  
Lauben, lichten Tempel, Pfad und Beet  
Freudig—sie mit lächeln, ich mit Flüstern,  
Nun ist wahr, daß sie für immer geht.  
Hohe Blumen blassen oder brechen.  
Er erblaßt und bricht der Weiher Glas  
Und ich trete fehl im morschen Gras,  
Palmen mit den spitzen Fingern stechen.  
Mürber Blätter zischendes Gewühl  
Jagen ruckweis unsichtbare Hände  
Draußen um des Edens fahle Wände.  
Die Nacht ist überwölkt und schwül.

We populated the evening-dim arbors,  
Lighted temple, path, and flowerbed  
Joyful—she with a smile, I with whispering,  
Now it is true, that she will go forever.  
High flowers fade or break.  
The pond's glass turns pale and breaks  
And I stumble lost in the rotten grass.  
Palms with their spiky fingers prick.  
Brittle leaves in a sibilant swarm  
Are chased by unseeable hands  
Outside around this Eden's fallow walls.  
The night is overclouded and sultry.

Translation by Charlotte Dobbs

## Sieben frühe Lieder (Seven Early Songs)

Music by Alban Berg

### “Nacht” (“Night”)

Text by Carl (Ferdinand Max) Hauptmann

Dämmern Wolken über Nacht und Tal,  
Nebel schweben, Wasser rauschen sacht.  
Nun entschleiern sich's mit einemmal:  
O gib Acht! Gib Acht!  
Weites Wunderland ist aufgetan.  
Silbern ragen Berge, traumhaft groß,  
Stille Pfade silberlicht talen  
Aus verborg'nem Schoß;  
Und die hehre Welt so traumhaft rein.  
Stummer Buchenbaum am Wege steht  
Schattenschwarz, ein Hauch vom fernen Hain  
Einsam leise weht.  
Und aus tiefen Grundes Düsterheit  
Blinken Lichter auf in stummer Nacht.  
Trinke Seele! Trinke Einsamkeit!  
O gib Acht! Gib Acht!

The clouds embrown the night and valley;  
the mists float above, the water rushing gently.  
Now all at once they unveil themselves:  
oh listen! pay heed!  
A broad land of wonder has opened up.  
Silver mountains rise up, fantastically huge,  
silent paths lit with silver  
from the hidden lap of the valley;  
and the noble world is so dreamily pure.  
A mute beech stands by the path,  
black with shadows; a breeze from a distant, lonely grove  
wafts gently by.  
And from the deep darkness of the valley  
flash lights in the silent night.  
Drink, my soul! Drink in this solitude!  
Oh listen! Pay heed!

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### “Schilflied” (“Reed Song”)

Text by Nikolaus Lenau

Auf geheimem Waldespfade  
Schleich' ich gern im Abendschein  
An das öde Schilfgestade,  
Mädchen, und gedenke dein!

Along a secret forest path  
I like to creep in the evening light;  
I go to the desolate, reedy banks,  
and think, my maiden, of you!

Wenn sich dann der Busch verdüstert,  
Rauscht das Rohr geheimnisvoll,  
Und es klaget und es flüstert,  
Daß ich weinen, weinen soll.

As the bushes grow dark,  
the reeds hiss mysteriously,  
and lament and whisper,  
and thus I have to weep and weep.

Und ich mein', ich höre wehen  
Leise deiner Stimme Klang,  
Und im Weiher untergehen Deinen lieblichen Gesang.

And I think that I hear wafting  
the gentle sound of your voice,  
and down into the pond sinks your lovely song.

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### “Die Nachtigall” (“The Nightingale”)

Text by Theodor Storm

Das nacht, es hat die Nachtigall  
Die ganze Nacht gesungen;  
Da sind von ihrem süßen Schall,  
Da sind in Hall und Widerhall  
Die Rosen aufgesprungen.

It happened because the nightingale  
sang the whole night long;  
from her sweet call,  
from the echo and re-echo,  
roses have sprung up.

Sie war doch sonst ein wildes Blut,  
Nun geht sie tief in Sinnen,  
Trägt in der Hand den Sommerhut  
Und duldet still der Sonne Glut  
Und weiß nicht, was beginnen.

She was but recently a wild blossom,  
and now she walks, deep in thought;  
she carries her summer hat in her hand,  
enduring quietly the heat of the sun,  
knowing not what to begin.

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### **“Traumgekrönt” (“Crowned in a Dream”)**

Text by Rainer Maria Rilke

Das war der Tag der weißen Chrysanthemem,  
Mir bangte fast vor seiner Pracht ...  
Und dann, dann kamst du mir die Seele nehmen  
Tief in der Nacht.  
Mir war so bang, und du kamst lieb und leise,  
Ich hatte grad im Traum an dich gedacht.  
Du kamst, und leis' wie eine Märchenweise  
Erklang die Nacht.

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That was the day of the white chrysanthemums,  
I was almost intimidated by its glory ...  
And then, then you came to take my soul  
deep in the night.  
I was so worried, and you came so lovingly and quietly,  
I had just thought of you in a dream.  
You came, and softly the night resounded  
like a fairy tale song.

### **“Im Zimmer” (“In the Chamber”)**

Text by Johannes Schlaf

Herbstsonnenschein.  
Der liebe Abend blickt so still herein.  
Ein Feuerlein rot  
Knistert im Ofenloch und loht.  
So, mein Kopf auf deinen Knie'n,  
So ist mir gut.  
Wenn mein Auge so in deinem ruht,  
Wie leise die Minuten zieh'n.

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Autumn sunlight.  
The lovely evening peers so quietly in.  
A little red fire  
crackles in the stove and flares up.  
And with my head upon your knee,  
I am contented.  
When my eyes rest in yours,  
how gently do the minutes pass!

### **“Liebesode” (“Love's Ode”)**

Text by Otto Ench Hartleben

Im Arm der Liebe schliefen wir selig ein,  
Am offenen Fenster lauschte der Sommerwind,  
Und unsrer Atemzüge Frieden trug er  
hinaus in die helle Mondnacht.  
Und aus dem Garten tastete zagend sich  
ein Rosenduft an unserer Liebe Bett  
Und gab uns wundervolle Träume,  
Träume des Rausches, so reich an Sehnsucht.

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In the arms of love we fell blissfully asleep;  
at the open window the summer wind listened  
and carried the peacefulness of our breath  
out into the bright, moonlit night.  
And out of the garden, feeling its way randomly,  
the scent of roses came to our bed of love  
and gave us wonderful dreams,  
dreams of intoxication, rich with yearning.

### **“Sommertage” (“Summer Days”)**

Text by Paul Hohenberg

Nun ziehen Tage über die Welt,  
Gesandt aus blauer Ewigkeit,  
Im Sommerwind verweht die Zeit.  
Nun windet nachts der Herr  
Sternenkränze mit seliger Hand  
Über Wander- und Wunderland.  
O Herz, was kann in diesen Tagen  
Dein hellstes Wanderlied denn sagen  
Von deiner tiefen, tiefen Lust:  
Im Wiesensang verstummt die Brust,  
Nun schweigt das Wort, wo Bild um Bild  
Zu dir zieht und dich ganz erfüllt.

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Now the days drag through the world,  
sent forth from blue eternity;  
time dissipates in the summer wind.  
Now at night the Lord weaves  
with blessed hand wreaths of stars  
above the wandering wonderland.  
In these days, oh my heart, what can  
your brightest wanderer's song then say  
about your deep, deep pleasure?  
In meadowsong the heart falls silent;  
now there are no words, and image upon image  
visits you and fills you entirely.



# The Curtis Institute of Music

Roberto Díaz, President

## An Afternoon of Music in Memory of Jimmy Brent

Sunday, February 22, 2009, at 2 p.m.

Home of Dr. Isaac and Vivien Kalvaria, Sarasota, Fla.

Special thanks to Dr. Robert and Lillian Brent



Suite No. 6 in D major, BWV 1012,  
selections

Johann Sebastian Bach  
(1685–1750)

Allemande

Courante

Yu-Wen Wang, cello

Caprices, Op. 1, selections

Nicolò Paganini  
(1782–1840)

No. 11: Andante

No. 21: Amoroso—Presto

No. 5: Agitato

Ray Chen, violin

Duo for Violin and Cello, Op. 7

Zoltán Kodály  
(1882–1967)

Allegro serioso, non troppo

Adagio

Maestoso e largamente, ma non troppo lento—Presto

Passacaglia in G minor

George Frideric Handel  
(1685–1759)

transcribed by Johan Halvorsen

Ray Chen, violin

Yu-Wen Wang, cello



This afternoon's program will be performed without intermission.

## Performers

Ray Chen, nineteen, from Brisbane, Australia, entered The Curtis Institute of Music in 2005 and studies with renowned violinist Aaron Rosand. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Chen holds the Artio Global Management Annual Fellowship. He serves as co-concertmaster in the Curtis Symphony Orchestra for the 2008–09 season.

Mr. Chen made his debut in 1997 as a soloist with the Queensland Philharmonic Orchestra and has since performed as a soloist with the Queensland Youth Symphony Orchestra, Royal Academy of Music Chamber Orchestra, Sinfonia of St. Andrews Orchestra, St. Lucia Orchestra, and Queensland Wind and Brass.

Mr. Chen was a first-prize winner in the 2008–09 Young Concert Artists International Auditions. Next season Young Concert Artists will present his debuts on its series in New York at Carnegie's Zankel Hall, in Washington, D.C. at the Kennedy Center's Terrace Theater, and in Boston at the Isabella Stewart Gardner Museum.

In 2008 Mr. Chen won first prize in the senior division of the Yehudi Menuhin International Competition for Young Violinists, held in Cardiff, Wales. In 2004 he won third prize in the Menuhin Competition's junior division. He won first prize in the 2002 Australian National Youth Concerto Competition.

Mr. Chen has attended ENCORE School for Strings, and he has also participated in the 14th International Interpretation Course in Bonn, Germany; Mastercourse program at the Australian National Academy of Music; and the Suzuki Pan-Pacific Conference International.

Mr. Chen performs regularly on the Curtis Student Recital Series and has also performed in master classes with Midori and Alexander Kerr.

Yu-Wen Wang, twenty-one, from Kaohsiung City, Taiwan, entered The Curtis Institute of Music in 2003 and studies with Peter Wiley, cello of the Guarneri String Quartet. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Wang holds the Jacqueline du Pré Memorial Fellowship.

Ms. Wang performed as a soloist with the Taipei Civic Symphony Orchestra in 2005 and Temple University's Youth Chamber Orchestra and Chamber Ensemble in 2003. She has also performed with the Physicians' Chamber Orchestra of Taiwan.

Ms. Wang recently participated in the Caramoor Rising Stars Program in Katonah, N.Y., where she performed with Pamela Frank, Atar Arad, and Ronald Thomas. As a member of the 2008 Curtis On Tour ensemble, she performed with Curtis students and President Roberto Díaz in Pennsylvania, Maine, Florida, and California. She has attended Amelia Island Chamber Music Festival in Florida, Music from Angel Fire's Young Artist Program in New Mexico, Adam International Cello Festival and Competition in New Zealand, Music@Menlo Chamber Music Institute, and ENCORE School for Strings.

Ms. Wang has been studying cello since age eight and also plays piano. She has performed in master classes with Andrés Díaz, Ralph Kirshbaum, Yo-Yo Ma, and Fred Sherry while at Curtis.



For additional information about The Curtis Institute of Music, please contact Leslie Jacobson Kaye at [leslie.kaye@curtis.edu](mailto:leslie.kaye@curtis.edu) or 215-717-3166.



# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Alumni Recital Series



Vertigo String Quartet with Steven Tenenbom, viola  
Sunday, February 22 at 3 p.m.  
Field Concert Hall



Quintet No. 2 in G major, Op. 111	Johannes Brahms
Allegro non troppo, ma con brio	(1833–97)
Adagio	
Un poco allegretto	
Vivace ma non troppo presto	
José Maria Blumenschein, violin	
Johannes Dickbauer, violin	
Lily Francis, viola	
Steven Tenenbom, viola	
Nicholas Canellakis, cello	

### INTERMISSION

Quartet No. 12 in D-flat major, Op. 133	Dmitri Shostakovich
Moderato	(1906–75)
Allegretto	
José Maria Blumenschein, violin	
Johannes Dickbauer, violin	
Lily Francis, viola	
Nicholas Canellakis, cello	

*Vertigo Quartet* Nicholas Canellakis  
Introduction: Chaconne—Allegro vivo (b. 1984)

*Indie Flat* Johannes Dickbauer  
Phase—Cadenza—Fuga—Dance (b. 1984)

*Horo* Traditional  
arranged by Canellakis

*Haxlsteller Walzer* Dickbauer  
José Maria Blumenschein, violin  
Johannes Dickbauer, violin  
Lily Francis, viola  
Nicholas Canellakis, cello



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.



## Performers

### Vertigo String Quartet

Formed at Curtis in 2005, the Vertigo String Quartet won first prize at the 2006 MusicAtri International Competition in Italy. The quartet was in residence at Bargemusic in New York City during the 2007–08 season, has twice been in residence at the Music from Angel Fire festival, and made its New School debut on the Schneider Concert Series in New York in 2008. In 2005 the Vertigo String Quartet recorded the music for the Barrymore Award-winning premiere of Michael Hollinger's play *Opus* by Philadelphia's Arden Theatre Company; the recording has been

used in productions that have received critical acclaim Off Broadway, in Baltimore, and in Washington, D.C.

The members of the quartet also have flourishing individual careers. José Maria Blumenschein (Violin '07) is the associate concertmaster of the Philadelphia Orchestra, a position he won while still a student at Curtis. Johannes Dickbauer (Violin '07) has developed a successful jazz career alongside his classical one; he tours and records with a jazz string quartet. Violinist and violist Lily Francis (Violin '06) is a member of Lincoln Center's Chamber Music Society Two and made her Carnegie Hall solo debut in May. Nicholas Canellakis (Cello '06) is a fellow of the Academy—a program of Carnegie Hall, the Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education—and will join Chamber Music Society Two beginning in the 2009–10 season.

### **Steven Tenenbom, *viola* ('79)**

Steven Tenenbom is the violist for the Orion String Quartet and OPUS ONE. He has been a Curtis faculty member since 1996 and was the chamber music coach for the Vertigo String Quartet during the ensemble's student days. Mr. Tenenbom has appeared as a guest artist with the Guarneri and Emerson string quartets, the Kalichstein-Laredo-Robinson and Beaux Arts trios, and the Chamber Music Society of Lincoln Center, as well as on the 92nd Street Y Chamber Series.

## Alumni Society of Greater Philadelphia

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin,  
*Cochairman*

Fanabel Block Kremens,  
*Cochairman*

Marcantonio Barone  
Blanche H. Burton-Lyles

Mary Wheelock Javian

Alan Morrison

Richard A. Shapp

Brittany Sklar, *Student  
Representative*

## Next Alumni Recital

Rinat Shaham, mezzo-soprano ('95, '98),

with Mikael Eliassen, piano

Sunday, April 19 at 3 p.m.

Field Concert Hall

Works by Brahms, de Falla, Poulenc, Ravel, Rorem, and  
R. Schumann

Tickets: \$28; available at [www.curtis.edu](http://www.curtis.edu) or 215-893-7902.

All artists donate their services, and proceeds benefit current Curtis students.

# The Curtis Institute of Music

Roberto Díaz, President

Good Friends, Good Food, Extraordinary Music

Sunday, March 1, 2009, at 7 p.m.

Home of Joanne and Graham Berwind, Palm Beach, Fla.



"Tonight" Leonard Bernstein ('41)  
from *West Side Story* (1918-90)

Amanda Majeski, soprano  
Joshua Stewart, tenor

"Sì, ritrovarla io giuro" Gioacchino Rossini  
from *La Cenerentola* (1792-1868)

Joshua Stewart, tenor

"Ah! Je ris de me voir si belle" ("Jewel Song") Charles Gounod  
from *Faust* (1818-93)

Amanda Majeski, soprano

"What a Wonderful World" Robert Tiele / George David Weiss  
(1922-96) (b. 1921)

Joshua Stewart, tenor

"Amor" William Bolcom  
from *Cabaret Songs, Vol. 1* (b. 1938)

Amanda Majeski, soprano

"O soave fanciulla" Giacomo Puccini  
from *La Bohème* (1858-1924)

Amanda Majeski, soprano  
Joshua Stewart, tenor

Lisa Keller, piano



This evening's program will be performed without intermission.

## Performers

Soprano Amanda Majeski, from Gurnee, Ill., entered The Curtis Institute of Music in 2006 and studies in the opera program with Marlena Kleinman Malas. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Majeski holds the Barbara Moskow Fellowship.

In 2008 Ms. Majeski performed in a recital at Carnegie Hall with Danielle Orlando for the Marilyn Horne Foundation. For the Curtis Opera Theatre, she has appeared in *Don Giovanni* (Donna Anna), *Iolanta* (title role), *Ainadamar* (Nuria), *La Voix humaine*, *Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), and *L'Ormino* (Erisbe). She was a soloist in R. Strauss's *Rosenkavalier Suite* with the Curtis Symphony Orchestra and has performed in master classes at Curtis with Marilyn Horne and Dawn Upshaw.

Ms. Majeski participated in the Gerdine Young Artist Program at the Opera Theatre of Saint Louis. She has performed as Countess Ceprano in *Rigoletto* for the Opera Company of Philadelphia; as part of the Conservatory Project at the Kennedy Center in Washington, D.C.; and as a soloist with the Cheyenne and Elmhurst symphony orchestras, Apollo Chorus of Chicago, and Green Lake Festival of Music Orchestra. She attended the Steans Institute for Young Artists at the Ravinia Festival and the Chautauqua Institution.

Ms. Majeski was one of four recipients of a 2007 Sara Tucker Study Grant, given to "young singers displaying enormous promise at the beginning of their professional careers" by the Richard Tucker Music Foundation. Prior to entering Curtis, she earned a bachelor's degree from Northwestern University.

Tenor Joshua Stewart, a native of New Orleans, studies at The Curtis Institute of Music with Joan Patenaude-Yarnell. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Stewart holds a Joseph Cairns Jr. and Ernestine Bacon Cairns Memorial Fellowship.

His credits for the Curtis Opera Theatre include *Don Giovanni* (Don Ottavio), *Iolanta* (Almeric), *Ainadamar* (Ruiz Alonso), *L'elisir d'amore* (Nemorino), *Le nozze di Figaro* (Don Basilio, Don Curzio), *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormindo* (Erice), *Albert Herring* (Mr. Upfold), *Dido and Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos).

Mr. Stewart performed as a soloist at the National Constitution Center in Philadelphia for the 2007 Liberty Medal presentation and, in 2008, a presidential primary debate between Senators Barack Obama and Hillary Clinton.

At Curtis Mr. Stewart has participated in master classes with Thomas Allen, Marilyn Horne, William Bolcom, and Joan Morris. He attended Music Academy of the West and Centro Studi Lirica in Italy and participated in the Intermezzo Young Artist Development Program. He was a member of the Raymond Anthony Myles Singers and sang with many choirs in the New Orleans area.

Among the numerous awards Mr. Stewart has received are encouragement awards from Opera Index, Inc., and the Marilyn Horne Foundation.

Lisa Keller, opera and voice coach at The Curtis Institute of Music since 2004, was educated at Catholic University and the Brevard Music Center summer program, receiving a degree in piano performance, summa cum laude. She received her master's degree with the same distinction from Duquesne University, where she studied with Metropolitan Opera coach Warren Jones. Upon finishing her graduate work, Ms. Keller was invited by Pittsburgh Opera general director Tito Capobianco to join the company as principal répétiteur, as well as coach and accompanist for its young artist program. She later served as pianist and vocal coach for the Hartt School of Music, Connecticut Concert Opera, and West Chester University School of Music. Ms. Keller has studied with Maurizio Arena and served as vocal coach for the Ezio Pinza Council for American Singers of Opera program in Oderzo, Italy. She serves on the music faculties of the Opera Company of Philadelphia, Opera Colorado, New Jersey Opera Theater, and Wexford Festival Opera, and she spends summers at the Santa Fe Opera.



For additional information about The Curtis Institute of Music, please contact Beth Wright at [beth.wright@curtis.edu](mailto:beth.wright@curtis.edu) or 215-717-3119.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Forty-Sixth Student Recital

Monday, March 9 at 8 p.m.

Field Concert Hall



Prelude and Fugue in F major

from *Das Wohltemperierte Klavier, Teil 2*,  
BWV 880

Johann Sebastian Bach

(1685–1750)

Sonata No. 4 in F-sharp major, Op. 30

Andante

Prestissimo volando

Alexander Scriabin

(1872–1915)

Piano Sonata, Op. 1

Alban Berg

(1885–1935)

Andrew Hsu, piano

Sonata in B-flat major, Op. 36

Maestoso—Allegro

Barcarolla: Andante con moto

Finale scherzando: Allegretto

Henri Vieuxtemps

(1820–81)

Minkyung Sung, viola

Elena Jivaeva, piano

INTERMISSION

Etude in D

Bernard Cavanna  
(b. 1951)

Malwina Sosnowski, violin  
Hugh Sung, piano

Concerto No. 1 in E-flat major

Franz Liszt  
(1811–86)

Allegro maestoso—Tempo giusto

Quasi adagio

L'istesso tempo

Allegretto vivace

Allegro marziale animato

Andrew Hsu, piano  
Yekwon Sunwoo, piano accompaniment



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Vieuxtemps sonata was prepared by Misha Amory.

The Liszt concerto was prepared by Gary Graffman.

## Performers

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Malwina Sosnowski, from Basel, Switzerland, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Minkyung Sung, from Seoul, is a student of Misha Amory and entered Curtis in 2005.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Elena Jivaeva, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Tuesday, March 10 at 8 p.m.

Graduation Recital: Chenyang Xu, piano

Field Concert Hall

Brahms	<b>Variations on a Theme by Paganini, Op. 35</b>
Mozart	<b>Sonata in B-flat major, K. 570</b>
Ravel	<b><i>La Valse</i></b>
Schumann	<b>Symphonische Etüden in C-sharp minor, Op. 13</b>

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Forty-Seventh Student Recital  
Graduation Recital—Chenyang Xu, piano  
Tuesday, March 10 at 8 p.m.  
Field Concert Hall



Sonata in B-flat major, K. 570

Wolfgang Amadeus Mozart  
(1756–91)

Allegro

Adagio

Allegretto

Variations on a Theme by Paganini, Op. 35

Johannes Brahms  
(1833–97)

### INTERMISSION

Symphonische Etüden in C-sharp minor, Op. 13 Robert Schumann  
(1810–56)

*La Valse*

Maurice Ravel  
(1875–1937)



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Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

Tonight's program was prepared by Seymour Lipkin and Meng-Chieh Liu.

## Performer

Chenyang Xu, from Sichuan, China, began her musical studies at age six and made her solo debut in 1996 in Qingdao, China. Since then she has appeared as a soloist with the Chengdu Philharmonic Orchestra and in recitals in Sichuan, Beijing, Shanghai, Canada, and Hong Kong.

Ms. Xu entered The Curtis Institute of Music in 2004. She studies with renowned pianist Seymour Lipkin and holds the Yvonne K. Druian Fellowship. While at Curtis Ms. Xu participated in master classes with Jonathan Biss, Robert McDonald, and Richard Goode. She has received first prize in China's Western and Central Region Piano Competition for Young Musicians, third prize in the Second Annual International Seiler Piano Competition in Germany, second prize in the Missouri Southern International Piano Competition, and a 2003–04 Yamaha Music Scholarship. During the summers she attends the Morningside Music Bridge in Calgary, Canada.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **Next Student Recital**

Wednesday, March 11 at 8 p.m.

Field Concert Hall

- |            |   |
|------------|---|
| J. S. Bach | <b>Suite No. 4 in E-flat major, BWV 1010</b><br>Vicki Powell, viola             |
| Beethoven  | <b>Sonata No. 31 in A-flat major, Op. 110</b>                                   |
| Chopin     | <b>Polonaise-Fantaisie in A-flat major, Op. 61</b>                              |
| Stravinsky | <b>Three Movements from <i>Petrushka</i></b><br>Haochen Zhang, piano            |
| Glazunov   | <b>Concerto in A minor, Op. 82</b><br>Richard Lin, violin<br>Jungeun Kim, piano |

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### Upcoming Curtis Performances

The Curtis Opera Theatre: *Wozzeck* by Alban Berg

Friday, March 13 at 8 p.m.

Sunday, March 15 at 2:30 p.m.

Wednesday, March 18 at 7:30 p.m.

Perelman Theater, Kimmel Center for the Performing Arts

Presented by Kimmel Center Presents in association with the Opera Company of Philadelphia

Corrado Rovaris, conductor

Emma Griffin, stage director

David Zinn, scenic design

Jessica Trejos, costume design

Mark Barton, lighting design

Fully staged production with the Curtis Symphony Orchestra, sung in the original German with English supertitles.

Tickets: \$40, \$65, \$95, \$130; available at the Kimmel Center Box Office and from Ticket Philadelphia at 215-893-1999 or [www.ticketphiladelphia.org](http://www.ticketphiladelphia.org).

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Forty-Eighth Student Recital

Wednesday, March 11 at 8 p.m.

Field Concert Hall



Suite No. 4 in E-flat major, BWV 1010    Johann Sebastian Bach

Prélude (1685–1750)

Allemande

Courante

Sarabande

Bourrée

Gigue

Vicki Powell, viola

Concerto in A minor, Op. 82

Alexander Glazunov

Moderato

(1865–1936)

Andante

Allegro

Richard Lin, violin

Jungeun Kim, piano

INTERMISSION

Sonata No. 31 in A-flat major, Op. 110      Ludwig van Beethoven  
Moderato cantabile molto espressivo      (1770–1827)  
Allegro molto  
Adagio ma non troppo—Arioso dolente—  
Fuga: Allegro ma non troppo

Polonaise-Fantaisie in A-flat major, Op. 61      Frédéric Chopin  
(1810–49)

Three Movements from *Petrushka*      Igor Stravinsky  
Russian Dance      (1882–1971)  
Petrushka's Cell  
The Shrove-tide Fair  
Haochen Zhang, piano

Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Vicki Powell, from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005.

Jungeun Kim, staff pianist

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Friday, March 13 at 8 p.m.

Field Concert Hall

- |            |  |
|------------|--|
| Beethoven  | Sonata No. 21 in C major, Op. 53 ("Waldstein")                   |
| Kreisler   | <i>Liebesfreud</i> , transcribed by Sergei Rachmaninoff          |
|            | <i>Liebesleid</i> , transcribed by Sergei Rachmaninoff           |
| Liszt      | Étude No. 6: Quasi presto from <i>Grandes études de Paganini</i> |
|            | Pallavi Mahidhara, piano   |
| Hindemith  | <i>Der Schwanendreher: Konzert nach alten Volksliedern</i>       |
|            | Vicki Powell, viola  |
|            | Elena Jivaeva, piano   |
| Peaslee    | <i>Arrows of Time</i>  |
|            | Brian Santero, trombone  |
|            | Elena Jivaeva, piano   |
| Penderecki | <i>Cadenza for Solo Viola</i>                                    |
|            | Minkyung Sung, viola   |

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

## KIMMEL CENTER PRESENTS

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PERELMAN THEATER

FRIDAY, MARCH 13, 8 PM

SUNDAY, MARCH 15, 2:30 PM

WEDNESDAY, MARCH 18, 7:30 PM

KIMMEL CENTER PRESENTS THE CURTIS OPERA THEATRE IN ASSOCIATION WITH  
THE OPERA COMPANY OF PHILADELPHIA

### Wozzeck

Music by Alban Berg

Text adapted by the composer from Georg Büchner's play *Woyzeck*

The Curtis Opera Theatre  
The Curtis Symphony Orchestra

Corrado Rovaris, conductor

Emma Griffin, stage director

David Zinn, scenic design

Jessica Trejos, costume design

Mark Barton, lighting design

Jon Carter, hair and makeup design

### CAST

<i>Wozzeck,</i> <i>a soldier</i>	Shuler Hensley, guest artist (Opera '93)	<i>Der Narr, the fool</i>	Diego Silva
<i>Tambourmajor,</i> <i>the drum major</i>	Jason Collins, guest artist (Opera '03)	<i>Marie, Wozzeck's mistress</i>	Karen Jesse
<i>Andres, a soldier</i>	Jason Coffey	<i>Margret, Marie's neighbor</i>	Tammy Coil
<i>Hauptmann, the captain</i>	Joshua Stewart	<i>Marie's son</i>	Peter Momjian, guest artist
<i>Doktor</i>	Evan Boyer	<i>Soldaten</i>	Allen Boxer, Brandon Cedel, Evan Hughes, Elliot Madore, Kevin Ray, Thomas Shivone
<i>Handwerksbursch 1,</i> <i>an apprentice</i>	Joseph Barron	<i>Women</i>	Kirsten MacKinnon, Amanda Majeski, Marquita Raley, Elizabeth Reiter, Shir Rozzen, Allison Sanders, Sarah Shafer, Ashley Thourset
<i>Handwerksbursch 2,</i> <i>an apprentice</i>	Adrian Kramer		

*There is no intermission during the performance.*

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Supported in part by the William Penn Foundation, [www.william penn foundation.org](http://www.william penn foundation.org)

## THE CURTIS OPERA THEATRE

**JOSEPH BARRON** (Handwerksbursch 1), from Pittsburgh, is a bass-baritone studying in the opera program with W. Stephen Smith, adjunct faculty. Credits include: *Impressions of Pelléas* (Arkel) and *Don Giovanni* (The Commendatore) for the Curtis Opera Theatre; and roles for Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and Opera North.

**ALLEN BOXER** (Soldat), from Cincinnati, is a bass-baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Impressions of Pelléas* (Golaud), *Iolanta* (Ibn-Hakia), *L'elisir d'amore* (Dulcamara), *Le nozze di Figaro* (Antonio, Antonio's Assistant), *L'Ormino* (Ariadeno), *Albert Herring* (Superintendent Budd), *Le Rossignol* (Le Bonze), and *The Magic Flute* (Sarastro) for the Curtis Opera Theatre; and roles for Castleton Residency for Young Artists in Opera, Aldeburgh Festival, International Festival of Lyrical Art in Aix-en-Provence, Opera Theatre of Saint Louis, Chautauqua Institution, Northern Kentucky University, and Lyrique-en-Mer festival.

**EVAN BOYER** (Doktor), from Louisville, Ky., is a bass studying in the opera program with Marlena Kleinman Malas. Credits include: *Impressions of Pelléas* (Arkel), *Don Giovanni* (Leporello), *Iolanta* (René), *Ainadamar* (José Tripaldi), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for the Tanglewood Music Center, Chautauqua Institution, and Northwestern University; and, as a soloist, concerts with the Chautauqua Symphony Orchestra and Northwestern University's Philharmonia, University Chorale, and Chapel Choir.

**BRANDON CEDEL** (Soldat), from Hershey, Pa., is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *The Medium* (Mr. Gobineau), *Don Giovanni* (Chorus), *L'elisir d'amore* (Belcore), *Le nozze di Figaro* (Antonio, Antonio's Assistant), *La rondine* (Crébillon), *The Audition* (ensemble), and *L'Ormino* (Osmano) for the Curtis Opera Theatre; roles for the Chautauqua Institution, scenes for the Juilliard School's precollege vocal department, and, as a soloist, concerts with the Hershey Symphony and the Wednesday Club Symphony.

**JASON COFFEY** (Andres), from Allendale, Mich., is a baritone studying in the opera

program with Joan Patenaude-Yarnell. Credits include: *Impressions of Pelléas* (title role), *Don Giovanni* (Chorus), *Iolanta* (Almeric), *Ainadamar* (Torero, Maestro), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro* (Don Curzio, Don Basilio) for the Curtis Opera Theatre; roles for Grand Valley State University; and, as a soloist, concerts with the Bel Canto Chorus (Milwaukee) and the Skokie Valley Symphony Orchestra.

**TAMMY COIL** (Margret), from Centennial, Colo., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Iolanta* (Laura), *Ainadamar* (Federico García Lorca), *L'elisir d'amore* (Chorus), *Le nozze di Figaro* (Cherubino), *Postcard from Morocco* (Lady with a Hat Box), and *L'Ormino* (Sicle) for the Curtis Opera Theatre; roles for the New Jersey Opera Theater, Chautauqua Institution, Juilliard Opera Center; and, as a soloist, a concert with the New York Philharmonic.

**EVAN HUGHES** (Soldat), from Santa Barbara, Calif., is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Don Giovanni* (title role), *Iolanta* (René), *Ainadamar* (José Tripaldi), *Le nozze di Figaro* (title role), *Postcard from Morocco* (Man with a Cornet Case), *La rondine* (Périchaud), *The Audition* (ensemble), and *L'Ormino* (Ariadeno) for the Curtis Opera Theatre; roles for the Tanglewood Music Center, Music Academy of the West, UCLA, Opera Santa Barbara, and Skagen Festival in Denmark; and performances with the Saint Paul Chamber Orchestra, Ensemble ACJW, and Santa Barbara Choral Society. Mr. Hughes, a winner of the Marilyn Horne Foundation Vocal Competition, has given recitals at Carnegie Hall and throughout the United States and Europe.

**KAREN JESSE** (Marie), from Prairie View, Ill., is a soprano studying in the opera program with Barbara Honn, adjunct faculty. Credits include: *Don Giovanni* (Donna Anna), *Iolanta* (Friend of Iolanta), *Ainadamar* (Chorus), *La Voix humaine*, *Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), *L'Ormino* (Nerillo), *Albert Herring* (Lady Billows), *Trouble in Tahiti* (Dinah), *Dido and Aeneas* (Second Witch), *Ariadne auf Naxos* (Echo), and *The Magic Flute* (First Lady) for the Curtis Opera Theatre; roles for the Chautauqua Institution and Oberlin Opera Theater; and performances with the Cleveland Orchestra.

**ADRIAN KRAMER** (Handwerksbursch 2), from Guelph, Ontario, is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Impressions of Pelléas* (title role), *Iolanta* (Robert), *Le nozze di Figaro* (Count), *Postcard from Morocco* (Man with a Shoe Sample Kit), and *L'Ormino* (Amida) for the Curtis Opera Theatre; soloist; Nielsen Symphony No. 3 ("Sinfonia espansiva") with the Curtis Symphony Orchestra conducted by Alan Gilbert; roles for the Juilliard Opera Center, Chautauqua Institution, and Steans Institute for Young Artists at the Ravinia Festival; and recitals in Lincoln Center's Alice Tully Hall.

**KIRSTEN MACKINNON** (Woman), from Burnaby, British Columbia, is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *The Medium* (Mrs. Gobineau) and *Don Giovanni* (Chorus) for the Curtis Opera Theatre; roles for Vancouver Opera; and concert soloist in Vancouver and Spoleto, Italy. As the senior classical voice competition winner at the B.C. Provincials, she represented British Columbia at the 2008 National Festival in Edmonton, Alberta.

**ELLIOT MADORE** (Soldat), from Weston, Ontario, is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Don Giovanni* (title role), *L'elisir d'amore* (Belcore), *Postcard from Morocco* (Man with a Shoe Sample Kit), *La rondine* (Rambaldo), *The Audition* (ensemble), *L'Ormino* (Nerillo), *Albert Herring* (Sid), *Dido and Aeneas* (Aeneas), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Speaker) for the Curtis Opera Theatre; roles for the Chautauqua Institution, Opera Theatre of Saint Louis as a Gerdine Young Artist, and Opera Colorado; and, as a soloist, concerts with the Canada Pops Orchestra and Etobicoke School for the Arts Symphony Orchestra.

**AMANDA MAJESKI** (Woman), from Gurnee, Ill., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Don Giovanni* (Donna Anna), *Iolanta* (title role), *Ainadamar* (Nuria), *La Voix humaine*, *Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), *The Audition* (ensemble), and *L'Ormino* (Erisbe) for the Curtis Opera Theatre; soloist, R. Strauss *Rosenkavalier Suite* with the Curtis Symphony Orchestra; and roles for the Opera Company of Philadelphia, Opera Theatre of Saint Louis, and Northwestern University. She gave a duo-recital

at Carnegie Hall for the Marilyn Horne Foundation and received a 2007 Sara Tucker Study Grant from the Richard Tucker Music Foundation.

**MARQUITA RALEY** (Woman), from Washington, D.C., is a mezzo-soprano studying in the opera program with Joan Patenaude-Yarnell. Credits include: *The Medium* (Madame Flora), *Don Giovanni* (Chorus), *Iolanta* (Martha), *Ainadamar* (Chorus), *L'elisir d'amore* (Giannetta), and *Le nozze di Figaro* (Marcellina) for the Curtis Opera Theatre; and roles for the Juilliard Opera Center and Chautauqua Institution.

**KEVIN RAY** (Soldat), from Cornwall, N.Y., is a baritone studying in the opera program with Mark Oswald, adjunct faculty. Credits include: *Impressions of Pelléas* (Golaud), *Don Giovanni* (Masetto), *Iolanta* (Robert), and *Le nozze di Figaro* (Count) for the Curtis Opera Theatre; and roles for Music Academy of the West, Oberlin Opera Theater, Oberlin in Italy, and the Rossini Opera Festival.

**ELIZABETH REITER** (Woman), from Chicago, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Don Giovanni* (Zerlina) for the Curtis Opera Theatre; and roles for Manhattan School of Music, Chautauqua Institution, Opera Theatre of Saint Louis, Chicago Opera Theater, and Aspen Opera Theater Center.

**SHIR ROZZEN** (Woman), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Lorraine Nubar, adjunct faculty. Credits include: *The Medium* (Mrs. Nolan) and *Don Giovanni* (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers, Juilliard School's Pre-College Division, Mannes Preparatory, and Thelma Yellin High School of the Arts.

**SARAH SHAFER** (Woman), from State College, Pa., is a soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Impressions of Pelléas* (Mélisande), *Don Giovanni* (Chorus), *Ainadamar* (Chorus), *L'elisir d'amore* (Chorus), *Le nozze di Figaro* (Barbarina), *La rondine* (Cantor), *The Audition* (ensemble), and *L'Ormino* (Mirinda) for the Curtis Opera Theatre; scenes at the 2007 Vocal Arts Symposium at Colorado College; an appearance on NPR's *From the Top*; and, as a soloist, concerts with the Richmond Symphony and State College Choral Society.

**THOMAS SHIVONE** (Soldat), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *The Medium* (Toby), *Don Giovanni* (Masetto), *Iolanta* (Bertrand), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for Centro Studi Lirica in Italy, Travis Avenue Baptist Church in Fort Worth, and Fort Worth Academy of Fine Arts; and, as a soloist, Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

**DIEGO SILVA** (Der Narr), from Mexico City, is a tenor studying in the voice program with Marlena Kleinman Malas. Credits include: *Don Giovanni* (Don Ottavio) for the Curtis Opera Theatre; roles for the International Vocal Arts Institute in Montreal and International Opera Summer Program in Saltillo, Mexico; and, as a soloist, concerts with the Coyoacán Symphony Orchestra, Bellas Artes Orchestra, Acapulco Philharmonic, Minería Symphony Orchestra, and Aguascalientes Symphony Orchestra.

**JOSHUA STEWART** (Hauptmann), from New Orleans, is a tenor studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Don Giovanni* (Don Ottavio), *Iolanta* (Almeric), *Ainadamar* (Ruiz Alonso), *L'elisir d'amore* (Nemorino), *Le nozze di Figaro* (Don Basilio), *Don Curzio*, *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormino* (Eric), *Albert Herring* (Mr. Upfold), *Dido and Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; and roles for Music Academy of the West, Centro Studi Lirica in Italy, Intermezzo Young Artist Development Program, and New Orleans Center for Creative Arts.

**ASHLEY THOURET** (Woman), from Toronto, is a soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *Impressions of Pelléas* (Mélisande), *Don Giovanni* (Zerlina), *Iolanta* (Friend of Iolanta), *Ainadamar* (Chorus), *L'elisir d'amore* (Adina), *Le nozze di Figaro* (Sussanna), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *L'Ormino* (Melide), *Dido and Aeneas* (Belinda), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Pamina) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and concerts and recitals

with several orchestras and organizations in the Toronto and Philadelphia areas.

## YOUNG GUEST ARTIST

**PETER MOMJIAN** (Marie's son) appeared as Yniold in *Impressions of Pelléas* and Young Lorca in *Ainadamar* with the Curtis Opera Theatre. He started acting at the age of five as Tiny Tim in Hedgerow Theatre's *Christmas Carol*. He has appeared in numerous plays and musicals, including *King Island Christmas* at Hedgerow. Mr. Momjian is homeschooled and in the fifth grade.

**MIKAEL ELIASSEN** (The Hirsig Family Head-of-Department Chair in Vocal Studies, Artistic Director of the Curtis Opera Theatre), a Danish-born accompanist and coach, has given numerous master classes around the world, including Moscow, Shanghai, Seoul, Jerusalem, Prague, and Dublin. He is a regular guest at the Royal Opera Academy in Copenhagen and the Netherlands Opera Studio in Amsterdam. Mr. Eliassen has given classes for the young artists' programs of the San Francisco, Los Angeles, Houston, and Metropolitan operas and often judges for the Metropolitan Opera National Council. Mr. Eliassen teaches at the Chautauqua Institution's summer voice program. His previous positions include artistic director of ECOV in Belgium, music director of the San Francisco Opera Center, and artistic director of the young artists' program of the New Israeli Opera. He has collaborated worldwide in recital with numerous singers, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Joan Patenaude-Yarnell, Florence Quivar, Sarah Walker, Mira Zakai, Michael Schade, and Rinat Shaham. He has recorded numerous times for CBC, Hilversum Radio, Polish State Radio, Kol-Israel, and RTE radio and television and can be heard on London Records, Musical Heritage Society, Supraphon, and Albany Records. Mr. Eliassen received his early training in Copenhagen, attended McGill University in Montreal, and studied in Vienna.

**RALPH BATMAN** (Magaing Director, Vocal Studies and the Curtis Opera Theatre) joined The Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania

Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. Mr. Batman's design work includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre, and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi* in the Living Room and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.

## PRODUCTION STAFF

Assistant Conductor: Daniel Stewart

Assistant to the Stage Director: Traci Thomas

Chorus Master: Lisa Keller

Assistant Lighting Designer: Raquel Davis

Assistant Stage Manager: Melanie Potorski

Musical Preparation: Susan Nowicki,  
David Moody, Lisa Keller,  
Donald St. Pierre

Rehearsal pianists: Lisa Keller,  
Bonnie Wagner, Donald St. Pierre

German Diction: Ulrike Shapiro

Resident Wardrobe Supervisor:  
Tricia Wenglar Rubin

Projected Title Operator: Bonnie Wagner

Scenery construction: Proof Productions, Inc.,  
Glassboro, N.J.

**JON CARTER** (hair and makeup designer) has designed hair and makeup for a series of Curtis Opera Theatre productions, most recently *The Medium*, *Impressions of Pelléas*, and *Don Giovanni*. On Broadway he has designed the makeup for *A Tale of Two Cities* and *Xanadu* and is the associate hair designer for *The Little Mermaid* and *Shrek*. His other New York credits include *The Good Negro* (Public Theater), *End Game* (Brooklyn Academy of Music), and *Albert Herring* (Gotham Chamber Opera). His regional designs include productions for the Wilma, Philadelphia Theatre Company, Prince Music Theater, Walnut Street Theatre, Centerstage, Delaware Theatre Company, and Dallas Theater Center. He has served as hair and makeup artist for the Santa Fe Opera, Minnesota Opera, Opera Company of Philadelphia, Opera Omaha, and Opera Cleveland. Mr. Carter attended the Pennsylvania Academy of the Fine Arts.

# THE CURTIS SYMPHONY ORCHESTRA

## VIOLIN

Anastasia Agapova  
*Herbert R. and Evelyn Axelrod Fellowship*  
 Dayna Kristie Anderson  
*James and Cynthia Cook Annual Fellowship*  
 Benjamin Beilman  
*William H. Roberts Annual Fellowship*  
 Maia Cabeza  
*Dr. Samuel R. and Mrs. Beatrice S. Rossman Fellowship*  
 Hannah Choi  
*Jean J. Sterne Fellowship*  
 Elizabeth Fayette  
*Carrie L. Tolson Memorial Annual Fellowship*  
 Amalia Hall  
*Mary Louise Curtis Bok Fellowship*  
 Choha Kim  
*Carol K. Gerstley Annual Fellowship*  
 Jeoung-Yin Kim  
 Barbora Kolářová  
 Bryan A. Lee  
*Susan and Edward Montgomery Fellowship*  
 Yiyiing Julia Li  
*Barbara and Hratch Kasparian Annual Fellowship*  
 Joel Link  
*Milka Violin Artist Fellowship*  
 Petr Matěják  
*Mark and Esther Kramer Fellowship*  
 Chan Ho Park  
*Mark and Esther Kramer Fellowship*  
 Xiao Wang

## VIOLA

Jinsun Hong  
*Edwin B. Garrigues Annual Fellowship*  
 Rachel Kuipers  
*Gerry and Marguerite Lenfest Fellowship*  
 Alexander Michael Petersen  
*John S. and James L. Knight Foundation Fellowship*  
 Junping Qian  
 Hyo Bi Sim  
 Marina Thibeault  
*Jean J. Sterne Fellowship*

## CELLO

Natalie Helm  
*Christina and Jeffrey Lurie Annual Fellowship*  
 Jeong Hyoun Lee  
*Milton Levy Fellowship*

Jiyoung Lee  
*Joseph Druian Fellowship*  
 Hiro Matsuo  
*Anderson and Daria Pew Fellowship*  
 Camden Shaw  
*Frank S. Bayley Annual Fellowship*  
 Branson Yeast

## DOUBLE BASS

Blake Hinson  
*Harry L. and Cecilia F. Slavin Fellowship*  
 Alexander Jacobsen  
 Derek Zadinsky  
*Florence R. Laden Memorial Fellowship*

## FLUTE

Maron Khoury  
*Charles M. Kanev Memorial Fellowship*  
 Masha Popova  
*Alma and Edwin Lakin Annual Fellowship*

## OBOE

Jeremy Kesselman, guest artist  
 Korey Marshall  
*Gephart Family Fellowship*

## CLARINET

Ruokai Chen  
*Felix Meyer Fellowship*  
 Keunhee Bruce Cho  
 Kelly Coyle  
*Nellie Lee Bok Fellowship*

## BASSOON

Rae Feldcamp  
*Anderson and Daria Pew Fellowship*  
 Wenmin Zhang  
*Horace W. Goldsmith Annual Fellowship*

## HORN

Katherine Jordan  
 Adejebi Bailes Ogunfolu  
*Bruce Jay Gould, M.D., Annual Fellowship*  
 Courtney Prizrenac  
*Huldah Bender Kerner, M.D., Fellowship*

## TRUMPET

Matthew Ebisuzaki  
*Philadelphia Orchestra Annual Fellowship*  
 Sara Huebner

## TROMBONE

Samuel Schlosser  
 Nathan Lodge, bass trombone

## TUBA

Scott Devereaux  
*Dr. Bong S. Lee Fellowship*

## PERCUSSION

Yi Fei Fu  
 Nicholas Murry  
 Michael Sparhuber  
*Abigail Rebecca Zubrow Cohen Memorial Fellowship*  
 Mari Yoshinaga  
*Graham and Joanne Berwind Annual Fellowship*  
 Gabe Globus-Hoenich ('08), guest artist

## HARP

Madeline G. Blood  
*Maryjane Mayhew Barton Fellowship*

## CELESTA

Donald St. Pierre, faculty

## ONSTAGE MUSICIANS

### VIOLIN

Rebecca Anderson  
 Nikki Chooi  
*Charles and Judith Freyer Annual Fellowship*

### CLARINET

Daniel Goldman, guest artist

### TUBA

Andrew Bove, guest artist

### PIANO

Lisa Keller, faculty

### GUITAR

Patrick Mercuri, guest artist

### ACCORDION

Joanna Darrow, guest artist

## WOZZECK CHORUS AND CHILDREN

Adrienne Bishop\*  
Joanna Gates\*  
Amanda Majeski  
Kirsten MacKinnon  
Marquita Raley  
Elizabeth Reiter  
Shir Rozzen  
Sarah Shafer  
Ashley Thouret  
Alejandra Valarino, *guest artist*

Allen Boxer  
Brandon Cedel  
Evan Hughes  
Elliot Madore  
Mark Malachesky\*  
Taiwan Norris\*  
Jim Osby\*  
AJ Pillette, *guest artist*  
Kevin Ray  
Kent Schauble\*  
Thomas Shivone  
Steve Williamson\*

\* *Guest performers from the Opera Company of Philadelphia*

### CHILDREN

Emma Braun  
Maya Johnston  
Reid Kleinman  
Gabby Marlowe  
Catherine Momjian  
Luke Momjian  
Rosalie Swana  
Evan Wilson  
Justin Wilson  
Nailah Wheeler  
Jelani Wheeler



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Robert Lepage's

Thu, Jun 11 - Sat, Jun 13 | Merriam Theater

# THE ANDERSEN PROJECT

A Modern Fairy Tale (U.S. East Coast Premiere)


"A theatrical conjurer, whose dazzling shows have captivated audiences around the world with their mixture of storytelling and stunning imagery." - *The Guardian, London* on Robert Lepage

From acclaimed Canadian writer-director Robert Lepage comes *The Andersen Project*, a boundary-pushing work freely inspired by Hans Christian Andersen's stories "The Dryad" and "The Shadow." A spellbinding one-man show, *The Andersen Project* draws on some of Lepage's favorite themes: the juxtaposition of past and present, of Romanticism and Modernism, and of established and underground art forms. This fascinating multimedia theater piece also delves into more clandestine territories of sexual identity, unfulfilled fantasies and the thirst for fame that derive from Andersen's life and writings.

**THREE PERFORMANCES ONLY!**

**Tickets on Sale Spring 2009. Visit [kimmelcenter.org/lepage](http://kimmelcenter.org/lepage)**

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Forty-Ninth Student Recital

Friday, March 13 at 8 p.m.

Field Concert Hall

#### *Arrows of Time*

Up

Slow

Fast

Richard Peaslee

(b. 1930)

Brian Santero, trombone

Elena Jivaeva, piano

#### *Der Schwanendreher: Konzert nach alten Volksliedern*

Paul Hindemith

(1895–1963)

Zwischen Berg und tiefem Tal

Nun laube, Lindlein, laube—

Fugato: Der Gutzgauch auf dem Zaune saß

Variationen: Seid ihr nicht der Schwanendreher

Vicki Powell, viola

Elena Jivaeva, piano

INTERMISSION

Cadenza for Solo Viola

Krzysztof Penderecki  
(b. 1933)

Minkyung Sung, viola

Sonata No. 21 in C major, Op. 53  
("Waldstein")

Ludwig van Beethoven  
(1770–1827)

Allegro con brio

Introduzione: Adagio molto—

Rondo: Allegretto moderato

Étude No. 6: Quasi presto  
from *Grandes études de Paganini*

Franz Liszt  
(1811–86)

*Liebesleid*  
*Liebesfreud*

Fritz Kreisler  
(1875–1962)

transcriptions by Sergei Rachmaninoff

Pallavi Mahidhara, piano

Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## **Performers**

Pallavi Mahidhara, from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Vicki Powell, from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Brian Santero, from Poughkeepsie, N.Y., is a student of Nitzan Haroz and entered Curtis in 2008.

Minkyung Sung, from Seoul, is a student of Misha Amory and entered Curtis in 2005.

Elena Jivaeva, staff

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Monday, March 16 at 8 p.m.

Field Concert Hall

Brahms                      **Sonata in F minor, Op. 120, No. 1**

Vicki Powell, viola

Elena Jivaeva, piano

Poulenc                    **Sextet**

Bile Zhang, flute

Camille White, oboe

Keunhee Bruce Cho, clarinet

Rae Feldcamp, bassoon

James Alexander, horn

Patrick Kreeger, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Fiftieth Student Recital

Monday, March 16 at 8 p.m.

Field Concert Hall

#### Sonata in F minor, Op. 120, No. 1

Johannes Brahms

Allegro appassionato

(1833–97)

Andante un poco adagio

Allegretto grazioso

Vivace

Vicki Powell, viola

Elena Jivaeva, piano

#### Sextet

Francis Poulenc

Allegro vivace

(1899–1963)

Divertissement

Finale

Bile Zhang, flute

Camille White, oboe

Keunhee Bruce Cho, clarinet

Rae Feldcamp, bassoon

James Alexander, horn

Patrick Kreeger, piano

Tonight's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

## **Coach**

The Poulenc sextet was prepared by Donald Montanaro.

## **Performers**

James Alexander, from West Chester, Pa., is a student of Jennifer Montone and entered Curtis in 2008.

Keunhee Bruce Cho, from Apple Valley, Minn., is a student of Donald Montanaro and entered Curtis in 2008.

Rae Feldcamp, from Medford, N.J., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2008.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Vicki Powell, from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Camille White, from Amherst, Mass., is a student of Richard Woodhams and entered Curtis in 2008.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Tuesday, March 17 at 8 p.m.

Field Concert Hall

- |            |   |
|------------|---|
| J. S. Bach | <b>Suite No. 4 in E-flat major, BWV 1010</b>  |
| Hindemith  | <b>Sonata, Op. 25, No. 3</b><br>Branson Yeast, cello  |
| Beethoven  | <b>Sonata No. 5 in F major, Op. 24 ("Spring")</b><br>Jung Min Choi, violin<br>Daniel Hsu, piano             |
| Dutilleux  | <b><i>Sarabande et cortège</i></b>  |
| Tansman    | <b>Sonatine</b><br>Wenmin Zhang, bassoon<br>Elena Jivaeva, piano  |
| Fauré      | <b>Impromptu in D-flat major, Op. 86</b><br>Madeline G. Blood, harp   |
| Schubert   | <b>Variations in E minor on "Trockne Blumen,"<br/>D. 802</b><br>Bile Zhang, flute<br>Hugh Sung, piano ('90) |

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

### Upcoming Curtis Performance

The Curtis Opera Theatre: *Wozzeck* by Alban Berg

Wednesday, March 18 at 7:30 p.m.

Perelman Theater, Kimmel Center for the Performing Arts

Presented by Kimmel Center Presents in association with the Opera Company of Philadelphia

Corrado Rovaris, conductor

Emma Griffin, stage director

David Zinn, scenic design

Jessica Trejos, costume design

Mark Barton, lighting design

Fully staged production with the Curtis Symphony Orchestra, sung in the original German with English supertitles.

Tickets: \$95; available at the Kimmel Center Box Office and from Ticket Philadelphia at 215-893-1999 or [www.ticketphiladelphia.org](http://www.ticketphiladelphia.org).

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Fifty-First Student Recital

Tuesday, March 17 at 8 p.m.

Field Concert Hall

#### Sonata, Op. 25, No. 3

Paul Hindemith

Lebhaft, sehr markiert

(1895–1963)

Mäßig schnell: Gemächlich

Langsam

Lebhafte Viertel

Mäßig schnell

#### Suite No. 4 in E-flat major, BWV 1010

Johann Sebastian Bach

Prélude

(1685–1750)

Allemande

Courante

Sarabande

Bourrée

Gigue

Branson Yeast, cello

#### Sonata No. 5 in F major, Op. 24

Ludwig van Beethoven

("Spring")

(1770–1827)

Allegro

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

Jung Min Choi, violin

Daniel Hsu, piano

INTERMISSION

Impromptu in D-flat major, Op. 86

Gabriel Fauré  
(1845–1924)

Madeline G. Blood, harp

Sonatine

Alexandre Tansman  
(1897–1986)

Allegro con moto

Aria: Largo cantabile

Scherzo: Molto vivace

*Sarabande et cortège*

Henri Dutilleux  
(b. 1916)

Assez lent

Mouvment de marche

Wenmin Zhang, bassoon

Elena Jivaeva, piano

Variations in E minor on “Trockne Blumen,”  
D. 802

Franz Schubert  
(1797–1828)

Bile Zhang, flute

Hugh Sung, piano



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Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Beethoven sonata was prepared by Victor Danchenko and Meng-Chieh Liu.

## Performers

Madeline G. Blood, from Philadelphia, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2007.

Jung Min Choi, from Seoul, is a student of Victor Danchenko and entered Curtis in 2008.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Branson Yeast, from Houston, is a student of David Soyer and entered Curtis in 2008.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Wenmin Zhang, from Beijing, is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2007.

Elena Jivaeva, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Wednesday, March 18 at 8 p.m.

Field Concert Hall

- |            |   |
|------------|---|
| J. S. Bach | Sonata No. 1 in C minor, BWV 1001,<br>transcribed by Clemens Meyer<br>Sang Hyun Mary Yong, viola  |
| Beethoven  | Sonata No. 1 in D major, Op. 12, No. 1<br>Elizabeth Basoff-Darskaia, violin<br>Yen Yu Chen, piano |
| Brahms     | Trio No. 2 in C major, Op. 87<br>Hyo Rim Han, violin<br>Sarah Rommel, cello<br>Ruoyu Huang, piano |
| Chausson   | <i>Poème</i> , Op. 25<br>Justine Lamb-Budge, violin<br>Jungeun Kim, piano                         |

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Fifty-Second Student Recital

Wednesday, March 18 at 8 p.m.

Field Concert Hall



Sonata No. 1 in D major, Op. 12, No. 1    Ludwig van Beethoven

Allegro con brio

(1770–1827)

Tema con variazioni: Andante con moto

Rondo: Allegro

Elizabeth Basoff-Darskaia, violin

Yen Yu Chen, piano

Sonata No. 1 in G minor for Solo Violin, Johann Sebastian Bach  
BWV 1001    (1685–1750)

transcribed to C minor by Clemens Meyer

Adagio

Fuga: Allegro

Siciliana

Presto

Sang Hyun Mary Yong, viola

INTERMISSION

*Poème*, Op. 25

Ernest Chausson  
(1855–99)

Justine Lamb-Budge, violin  
Jungeun Kim, piano

Trio No. 2 in C major, Op. 87

Johannes Brahms  
(1833–97)

Allegro

Andante con moto

Scherzo: Presto

Finale: Allegro giocoso

Hyo Rim Han, violin  
Sarah Rommel, cello  
Ruoyu Huang, piano

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Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Beethoven sonata and Brahms trio were prepared by Meng-Chieh Liu.

Chausson's *Poème* was prepared by Ida Kavafian and Joseph Silverstein.

## Performers

Elizabeth Basoff-Darskaia, from Los Angeles, is a student of Aaron Rosand and entered Curtis in 2007.

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Hyo Rim Han, from Busan, Korea, is a student of Victor Danchenko and entered Curtis in 2004.

Ruoyu Huang, from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Sang Hyun Mary Yong, from Seoul, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2005.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Friday, March 20 at 8 p.m.

Field Concert Hall

- |                |  |
|----------------|--|
| Liszt          | <i>Grandes études de Paganini</i><br>Jiuming Shen, piano   |
| Mozart         | Concerto No. 3 in G major, K. 216<br>Yiying Julia Li, violin<br>Jungeun Kim, piano   |
| Sarasate       | <i>Carmen Fantasy</i> , Op. 25<br>Zoë Martin-Doike, violin<br>Jungeun Kim, piano   |
| Schubert       | "An die Musik," D. 547<br>"Der Musensohn," D. 764<br>"Frühlingsglaube," D. 686<br>"Gretchen am Spinnrade," D. 118<br>"Litanei auf das Fest Aller Seelen," D. 343<br>Sarah Shafer, soprano<br>Kuok-Wai Lio, piano |
| Daniel Shapiro | Piano Sonata<br>Daniel Hsu, piano  |

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

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## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Fifty-Third Student Recital

Friday, March 20 at 8 p.m.

Field Concert Hall



Concerto No. 3 in G major, K. 216      Wolfgang Amadeus Mozart

Allegro

(1756–91)

Adagio

Rondeau: Allegro

Yiying Julia Li, violin

Jungeun Kim, piano

Piano Sonata

Daniel Shapiro

(b. 1985)

Daniel Hsu, piano

*Carmen Fantasy*, Op. 25

Pablo de Sarasate

(1844–1908)

Zoë Martin-Doike, violin

Jungeun Kim, piano

INTERMISSION

*Grandes études de Paganini*

Franz Liszt

Andante—Non troppo lento

(1811–86)

Andante—Andantino capriccioso

La campanella

Vivo

Allegretto

Quasi presto

Jiuming Shen, piano

Sonata in G major, Op. 27, No. 5

Eugène Ysaÿe

L'Aurore

(1858–1931)

Danse rustique

Maia Cabeza, violin

“An die Musik,” D. 547

Franz Schubert

“Gretchen am Spinnrade,” D. 118

(1797–1828)

“Frühlingsglaube,” D. 686

“Litanei auf das Fest Aller Seelen,” D. 343

“Der Musensohn,” D. 764

Sarah Shafer, soprano

Kuok-Wai Lio, piano

Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## **Coach**

The Schubert lieder were prepared by Joan Patenaude-Yarnell.

## **Performers**

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Yiyi Julia Li, from Houston, is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Kuok-Wai Lio, from Macau, China, is a student of Gary Graffman and entered Curtis in 2006.

Zoë Martin-Doike, from Bloomington, Ind., is a student of Pamela Frank and entered Curtis in 2008.

Sarah Shafer, from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Jungeun Kim, staff pianist

## **Composer**

Daniel Shapiro, from Haverford, Pa., is a student of Richard Danielpour and David Ludwig and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **Next Student Recital**

Monday, March 23 at 8 p.m.

Graduation Recital: Kyu Yeon Kim, piano

Field Concert Hall

Bartók	<b>Three Études, Op. 18</b>
Chopin	<b>Preludes, Op. 28</b>
Haydn	<b>Sonata in C major, Hob. XVI:48</b>
Schumann	<b>Kreisleriana, Op. 16</b>

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Graduation Recital: Kyu Yeon Kim, pianist  
Field Concert Hall

Bartók	Three Études, Op. 1
Chopin	Preludes, Op. 28
Haydn	Sonata in C major, H
Schumann	Kreisleriana, Op. 16

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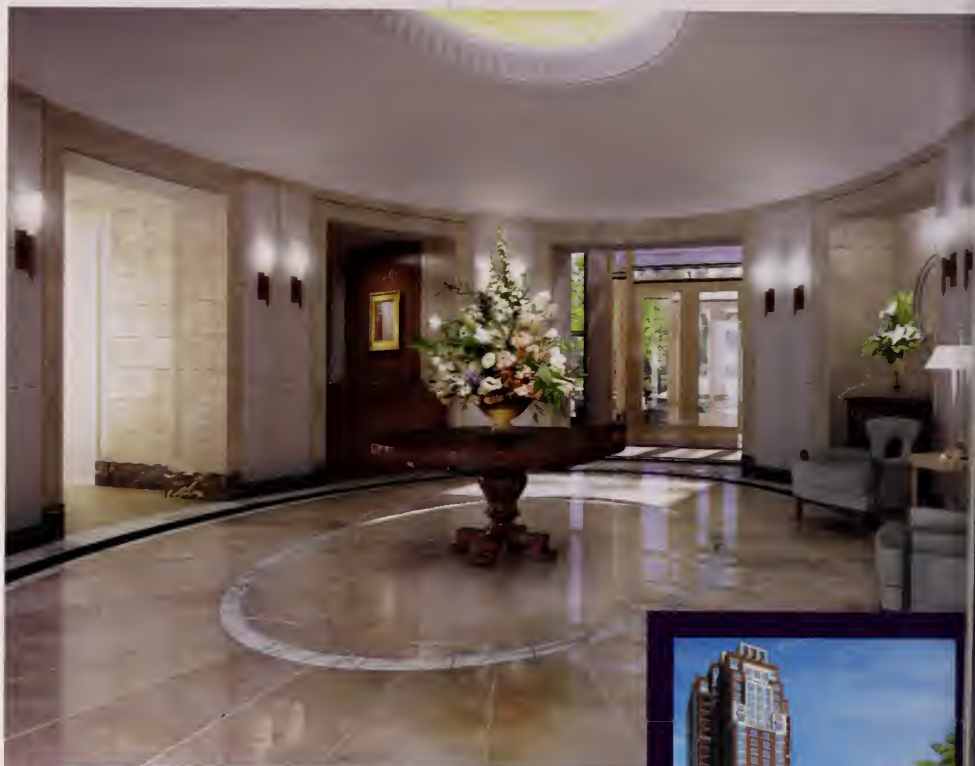
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The use of cameras and recording equipment is prohibited during performances. As a courtesy to the performers and fellow audience members, please turn off all beepers, watch alarms and cellular phones. Latecomers and those who leave the concert hall during the performance will be seated at appropriate intervals.

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*On the cover:* The exterior of Perelman Theater and the Hamilton rooftop garden with afternoon shadows, photo by Evelyn Taylor.

*Insets left to right:* Hilary Hahn, photo by Mathias Brother; Bobby Watson, photo by Lafiya Watson; Mariza.

For information about advertising in  
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## LETTER FROM THE PRESIDENT

Dear Friends,

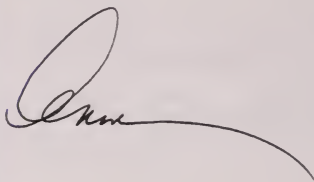
Welcome to the Kimmel Center for the Performing Arts! In addition to this month's amazing programs, Kimmel Center Presents and our Broadway series announce the 2009/2010 season line-up. The announcement will happen in the middle of March, and we will have a digital brochure on our website so that you can sample the sights and sounds of the season before you select your performances. Of course, in all the excitement of 2009/2010, we cannot forget the remarkable performances of this month, including our collaboration with the Curtis Institute of Music and the Opera Company of Philadelphia. Core to our Kimmel Center mission is to be a catalyst for collaboration. We are very proud that our partnership with these two remarkable organizations continues in its second year with the opera *Wozzeck*.

In addition to the Curtis Opera Theatre's performances of *Wozzeck*, our classical performances feature two acclaimed women in recital—violinist Hilary Hahn and Jane Parker-Smith performing on the Fred J. Cooper Memorial Organ. We also are honored to present Mariza's return to the Philadelphia region—her last Kimmel Center performance, in October 2005, was met with praise from audiences and critics alike. The Chieftains, long favorites of our audience, return for their March performance, as they have every year since we opened. We know this concert has become a St. Patrick's tradition in Philadelphia, and we are delighted to celebrate with you. We will also welcome the Jazz at Lincoln Center Orchestra, led by Wynton Marsalis, for a sizzling evening of big band jazz.

Kimmel Center Presents moves up Broad Street to the Academy of Music for a concert with Morrissey. His literate and wry songwriting has influenced a generation of alternative rock musicians, and the Smiths remain one of the most beloved bands from that scene.

Thank you for joining us today, and we look forward to seeing you throughout the rest of the Kimmel Center season. We hope you are as excited as we are about the 2009/2010 season.

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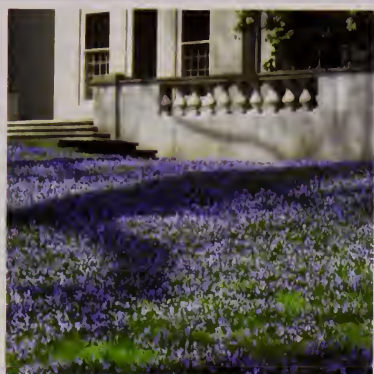


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VERIZON HALL

SUNDAY, MARCH 1

7:30 PM

WORLD &amp; POP

**Mariza****Mariza**, vocals**Angelo Braz Freire**, Portuguese guitar**Diogo Manuel Dos Reis Clemente**, classical guitar**Simon James Wadsworth**, piano**Jose Marino Abreu de Freitas**, bass**Hugo Antonia E Silva Carreira Marques**, drums*There will not be an intermission during this evening's performance.***THE PORTUGUESE GUITAR**

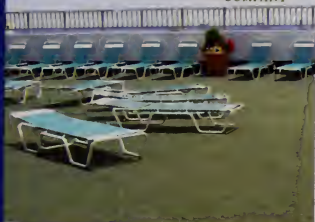
You will notice that Mariza's backing group play two different kinds of guitar. The more familiar-looking instrument is a standard acoustic guitar (in Portuguese *guitarra acustica*), just like those you will find being played by folk groups all over the world—including the famous flamenco guitarists of neighboring Spain. The unfamiliar model with its more rounded shape, which makes it look rather like a lute, is a unique instrument known as the Portuguese guitar (*guitarra Portuguesa*). As well as its distinctive shape, there are several other important differences, too. The most significant is that while the standard acoustic guitar has six strings, the

Portuguese guitar has 12 strings, positioned across the fret board in six sets of two. The 12 strings give a much sharper, ringing tone, as you will notice in Mariza's songs. The resonant, unmistakable sound is one of the defining characteristics of fado, counter-balanced by the softer strumming of the more universally familiar acoustic guitar.

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## WHAT IS FADO?

We have already said that Mariza is the reigning “queen of fado.” But what exactly is *fado*? The word itself translates as “destiny” or “fate,” and the often mournful tone of the music has led to fado being called the “Portuguese blues.” As a musical form it has been around at least since the early 19th century, although some scholars believe its origins to be much older. But perhaps it is best to let Mariza take up the story in her own words. “It was the music of Portuguese sailors, of African slaves, of Brazilians. It was a fusion of cultures. Our sailors and explorers spread Portuguese culture abroad, but they brought some back too.”

Central to the spirit of fado is the notion of *saudade*. The word is almost impossible to translate but Mariza has her own simple but eloquent explanation. “It’s a fantastic word about separation and reconnection. *Saudade* is when you miss something. It could be in a happy way or a sad way. It could be a person, a country, a house, a smell. You could have *saudade* about many things.” This means, she says, that fado does not always have to be melancholic. “It’s realistic rather than sad and it takes you deep into the soul of a human being. In fado we sing about many things, God, love, death and sadness—but happiness, too.”

Yet among younger people, fado’s popularity had begun to fade. For a brief moment, it seemed that perhaps the music would die with its great star. Inspired by Amalia’s example, however, a new group of youthful fado singers, led by Mariza, set about reinvigorating fado as a fresh and vibrant form. Since her first recording seven years ago, Mariza has taken fado to a new and younger audience, not only in Portugal but around the world. “When I give concerts, I see people cry who don’t speak Portuguese,” she says. “They might not understand the words. But they recognize that the feelings in the music can speak to everyone.”

With her striking looks and even more striking voice, **MARIZA** has in a few short years gone from singing in the backroom of a Lisbon bar to selling out the world’s top concert halls, from New York to Moscow and from the Sydney Opera House to the Barbican.

Today she is recognized the world over as the queen of the Portuguese musical style known as fado. Yet she was not born in Portugal, but in Mozambique. “My father is Portuguese but my mother is African,” she explains. “We moved to Portugal when I was three but I still have a few memories from Mozambique.” She recalls this early life in Africa in some of her songs, such as “Transparente.”

In the Portuguese capital of Lisbon, her family took over a small taverna in a neighborhood called Mouraria. It’s an area with a long and rich association with fado’s history and at weekends, her father would employ fado musicians to entertain customers. “I fell in love with the sound of the Portuguese guitar coming up through the floor and I started to sing fado when I was five years old,” Mariza recalls.

As she grew older, her school friends told her that fado was old-fashioned and she tried singing in pop, jazz and soul styles. But her love of fado had taken deep root and she soon returned to it. Singing in Lisbon’s fado bars and tavernas, she began to develop a following, although she never had any ambition to become a global superstar. She was well into her twenties before she recorded her first album, 2001’s *Fado em Mim*. Even then, thoughts of international success were far from her mind. “I made the first record as a gift to my father,” she says.

The record became a best-seller in Portugal and was then released around the world. Rave reviews and further award-winning recordings followed. In 2007, Mariza was nominated for the Finnish Emma Gaala Awards for Best International Artist, together with Robbie

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Williams, Andrea Bocelli, Basshunter, Iron Maiden, and Red Hot Chili Peppers. She was invited by famous German photographer Bettina Flitner to participate in the 100 Most Important Women in Europe project, sponsored by the German Government and presented in the European Parliament. Mariza was named an ambassador for the Portuguese Tourism Institute, in appreciation for her worldwide efforts on behalf of the Portuguese culture. She becomes the first Portuguese artist to be nominated for the Grammy Awards: the *Concerto em Lisboa* was nominated by the Latin Academy of Recording & Sciences for best folk album.

Mariza's latest album *Terra* is the first masterpiece of a new breathing cycle. Mariza sums it all up in one word: "truth." And she adds: "During seven years of international tours, I had the chance of discovering other peoples and cultures. I watched and I listened. I learned. This is my moment. This is my truth. I've always been true to myself, and I've always been true to my fans. And I wanted this album to show them my progress as a singer and a human being. My two previous albums, *Transparente* and *Concerto em Lisboa* were like the end of a cycle to me. This new album, I've decided to call it *Terra*. Why? Maybe because I always have my feet firmly planted on the

ground, and also because recording it was like going on a musical journey."

In May 2008, the Paris Academy of Arts, Sciences and Letters awarded Mariza the prestigious Medaille de Vermeil, for "her relevant services to the arts and culture." All these demonstrations of recognition and appreciation honour Mariza's career, and they honour Portugal. After all, she sings the Portuguese soul. The seeds were sown, says Mariza, "and the fruits will be plentiful and diverse."

Mariza last performed at the Kimmel Center in October 2005.

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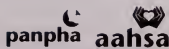


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8 PM

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**Hilary Hahn**, violin

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**YSAÏE**

Sonata for solo violin in E Minor, Op. 27, No. 4

Allemanda: Lento maestoso

Sarabande: Quasi lento

Finale: Presto ma non troppo

**IVES**

Sonata for violin and piano, No. 4, "Children's Day at the Camp Meeting"

Allegro

Largo

Allegro

**BRAHMS** (arr. Joseph Joachim)

Hungarian Dances

No. 10 in E major: Presto

No. 11 in D minor: Poco andante

No. 12 in D minor: Presto

No. 19 in A minor: Allegretto

No. 5 in G minor: Allegro

No. 20 in A minor: Poco allegretto

No. 21 in E minor: Vivace

**IVES**

Sonata for violin and piano, No. 2

Autumn

In the Barn

The Revival

—Intermission—

**YSAÏE**

Sonata for solo violin in E Major, Op. 27, No. 6

Allegro giusto non troppo vivo

**YSAÏE**

Rêve d'enfant, Op. 14

**IVES**

Sonata for violin and piano, No. 1

Andante—Allegro

Largo cantabile

Allegro

**BARTÓK** (arr. Zoltan Székely)

Romanian Folk Dances, BB 68

Joc cu băta: Allegro moderato [Dance with sticks]

Brăul: Allegro [Sash dance]

Pe loc: Andante [In one spot, or stamping dance]

Buciumeana: Moderato [Horn dance]

Poargă românească: Allegro [Romanian polka]

Măruntel: L'istesso tempo [Quick dance]

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CELLOPHANE HOUSE MUSEUM OF MODERN ART NEW YORK, NY

## EUGÈNE YSAÏE

(b. Liège, 1858; d. Brussels, 1931)

### Sonatas for Solo Violin

#### Rêve d'enfant, Op. 14

Belgian virtuoso Eugène Ysaÿe is often credited with launching the entire era of modern violin playing. Known for his sweeping, convincing phrasing, elastic rubato, expressive slides, and unusual bow grip, Ysaÿe steadily rose to international prominence. The "younger generation" of violin virtuosos—Kreisler, Elman, Flesch, Thibaud, Enescu, Milstein—all looked up to Ysaÿe, agreeing that he was "the master of us all."

In 1924, after trembling hands had already curtailed his own playing, Ysaÿe heard a performance of one of Bach's solo sonatas played by Joseph Szigeti, which inspired him to compose his own set of six unaccompanied violin sonatas. He dedicated each to a different rising young violin virtuoso: No. 1 to Joseph Szigeti, No. 2 to Jacques Thibaud, No. 3 to George Enescu, No. 4 to Fritz Kreisler, No. 5 to Mathieu Crickboom, and No. 6 to Manuel Quiroga.

**Sonata No. 4 in E minor** takes the Baroque suite or partita as its point of departure, with an Allemanda and a Sarabande for its first two movements but closing off with a Finale instead of adding more of the typical dance movements. In its suite characteristics and also in the configuration of its implied and real polyphony, this Sonata perhaps comes closest of the six to a Bach sound, though the style proclaims Ysaÿe's more modern language. The Baroque orientation also pays homage to the piece's dedicatee Kreisler, who was known for "resurrecting" Baroque works on his recitals. At the time Ysaÿe wrote his Sonatas, Kreisler had not yet confessed to being the actual author of his "Baroque" pieces.

The Allemanda begins with an improvisatory-sounding introduction that ushers in the chordal main theme with its stately dotted rhythms. A plaintive section whose polyphony is only implied brings a return to the main theme's regal outlook. Another tranquil section, this time in two-part counterpoint, leads to the final return of the main theme.

The Sarabande also consists of a number of sections, the first in three voices all played pizzicato, followed by a bowed section, again in three voices, in which chromatic lines play an important role. In the concluding section the melody emerges from a texture of fast string crossings.

The energetic Finale begins and ends with whirlwind perpetual motion. The middle sec-

tion again features majestic material in dotted rhythms. The Sonata concludes with some spectacular acrobatics. No wonder this Sonata became the obligatory piece for the violin competition established in Ysaÿe's honor by Queen Elisabeth of Belgium

**Sonata No. 6 in E major** unfolds in a single extended movement, full of virtuosic display intended for violinist Manuel Quiroga. Having studied at both the Madrid and Paris conservatories, Quiroga made numerous concert tours throughout Europe, the United States, and South America, during which Ysaÿe presented him on his Brussels concert series. Ysaÿe was one of many composers who dedicated works to Quiroga; though he never performed the Sixth Sonata in public, it remains a testament to his abilities.

The Sonata's acrobatic introduction is full of expectant rising figures. The first and third of the piece's three main sections traverse a number of moods and myriad double and triple stops, bookending a no less dazzling middle section that pays homage to Quiroga's Spanish heritage by suggesting a sultry habanera.

Ysaÿe composed *Rêve d'enfant* (Child's dream) in 1894 on the occasion of the birth of the fourth of his five children, Antoine, to whom he dedicated this lovely flowing lullaby. A soothing accompaniment figure underlies a touching violin melody that rises sweetly into the stratosphere before coming back "to earth." Ysaÿe's own interpretation, replete with expressive slides and rubato, can be heard on a recording he made in 1915.

## CHARLES IVES

(b. Danbury, Connecticut, 1874; d. New York, 1954)

### Violin Sonatas

In the four Violin Sonatas, as in much of his music, Ives drew on scraps of hymns, popular songs, band tunes, patriotic songs, and ballads of 19th-century America, familiar from growing up in Connecticut. These he combined with his own original blend of traditional and nontraditional harmonies, "wrong-note" dissonances, clusters, and very free counterpoint. The sonatas are groupings of many individual violin and piano movements that Ives worked on from about 1906 to 1919. Definite similarities exist among the Violin Sonatas. All are conceived in a three-movement form and all end with a large-scale coda based on a hymn tune, played by the violin in altered form.

Ives assembled the material of the **Fourth Sonata** between 1911 and 1915, and had it

privately lithographed in its original four-movement form. The work was republished in 1942, revised, and without the fourth movement, which he frugally commandeered for the finale of his *Second Sonata*. The *Fourth Sonata*, Ives said, was "an attempt to write a sonata which Moss White, then about 12 years old, could play. The first movement kept to this idea fairly well, but the second got away from it, and the third got in between. Moss White couldn't play the last two and neither could his teacher." The 1942 publication provided Ives's vivid commentary, worth quoting extensively here for the flavor they impart:

This sonata . . . called "Children's Day at the Camp Meeting" . . . is shorter than the other violin sonatas, and a few of its parts and suggested themes were used in organ and other earlier pieces. The subject matter is a kind of reflection, remembrance, expression, etc., of the children's services at the outdoor summer camp meetings held around Danbury and in many of the farm towns in Connecticut, in the [18]70s, 80s, and 90s. . . .

The first movement . . . was suggested by an actual happening at one of these services. The children, especially the boys, liked to get up and join in the marching kind of hymns. And as these meetings were "outdoor," the "march" sometimes became a real one. One day Lowell Mason's "Work for the Night Is Coming" got the boys going and keeping on between services. . . . In this movement . . . the postlude organ practice [Ives was an accomplished organist] . . . and the boys' fast march got to going together, even joining in each others' sounds, and the loudest singers and also those with the best voices, as is often the case, would sing most of the wrongs notes. . . .

The second movement is quieter and more serious except when Deacon Stonemason Bell and Farmer John would get up and get the boys excited. But most of the movement moves around a rather quiet but old favorite hymn of the children ["Jesus Loves Me"], while mostly in the accompaniment is heard something trying to reflect the outdoor sounds of nature on those summer days—the west wind in the pines and oaks, the running brook. . . . But as usual even in the quiet services, some of the deacon-enthusiasts would get up and sing, roar, pray, and shout. . . .

The third movement is more in the nature of the first. As the boys get marching again some of the old men would join in and march as fast (sometimes) as the boys and sing what they felt, regardless—and—thanks to Robert Lowry—"Gather at the River."

Though Ives left no comments about his *Second Sonata*, he gave descriptive titles to the three movements: *Autumn*, *In the Barn*, and *The Revival*. He composed the first movement c. 1908–13 as the finale for what is commonly called the "Pre-First" Violin Sonata. Based on the tune "Autumn," which appears in the violin in the final section, the movement was revised and made part of the *Second Sonata* around 1914, and revised again when he overhauled the whole piece c. 1920–21. The *Adagio maestoso* introduces motives that Ives elaborates and combines until he presents the final accumulated setting of the hymn toward the conclusion. Ives frequently employed such "cumulative" forms, an apt term coined by Ives scholar Peter Burkholder. Though Ives interpolates faster paced sections, the main character of the movement is stately and slow.

Ives's "Pre-First" Sonata also provided material—a deleted scherzo (c. 1908)—for the second movement, *In the Barn*. He had composed his own fiddle tune, throwing in bits of the dance tunes "Sailor's Hornpipe," "Money Musk," and "The White Cockade." When he later reworked this material he added passages from his *Ragtime Dances* and bits of the "Pre-First" Sonata's first movement. After a few introductory bars, Ives's own fiddle tune enters in the violin "in a fast and rather even quadrille time." A marked contrast arrives when the violin shifts from rapid motion to long notes and octave double stops in a passage based on "The Battle Cry of Freedom." Taken together, this brilliant collage gives a wonderful impression of a boisterous barn dance.

The weight of the Sonata lies in the last movement, *The Revival*, which begins soulfully with the muted violin in low register. The structure might be described as a complex variation form in which Ives varies the hymn tune "Nettleton" in small segments with a variety of violin and piano textures. Assembled c. 1915–17 from material rejected from the *Fourth Sonata*, *The Revival*, in contrast with Ives's other cumulative settings, does not use a basic counter melody, concentrating instead on the elements of the theme itself.

The *First Sonata*, which Ives assembled around 1914 or 1917 using some materials from as early as 1906, shows an intriguing unification by key scheme and motives. Ives previews the key of the next movement's opening motive in both the first and second movements, and he emphasizes two main keys across movements. Further, he brings back the first movement's opening at the end of the third movement, and he plays on the melodic similarities between some of his borrowed

tunes, such as “Shining Shore” in the first movement and “Watchman” in the third.

Other remarkable features of the First Sonata are its types of cumulative settings—unusual even for Ives—in both first and third movements. The composer bases his first movement primarily on the hymn “Shining Shore,” which has a contrasting middle section. He not only lets its main theme accumulate through the movement, but similarly treats a countermelody made from the hymn’s contrasting second part. Further, he begins with an introduction that returns at the end, encapsulating the cumulative setting. The third movement is even more ingenious by starting to treat fragments from the tune “Work Song,” interrupting this “development” by beginning a different cumulative setting as a middle section (on the tune “Watchman”), and then resuming the initial setting and taking it to its full-blown conclusion—thus creating a unique three-part form.

The intervening slow movement, again indebted to the “Pre-First” Sonata, freely varies “The Old Oaken Bucket” in its outer sections and bits of the Civil War tune “Tramp, Tramp, Tramp” in its livelier middle section. The loud violin passage at the end previews the main theme of the third movement.

Ives jotted down the following colorful description of the First Sonata on his score:

This sonata is in part a general impression, a kind of reflection and remembrance of the peoples’ outdoor gatherings in which men got up and said what they thought, regardless of the consequences—of holiday celebrations and camp meetings in the [18]80s and 90s—suggesting some of the songs, tunes, and hymns, together with some of the sounds of nature joining in from the mountains in some of the old Connecticut farm towns.

The first movement may, in a way, suggest something that nature and human nature would sing out to each other—sometimes. The second movement, a mood when “The Old Oaken Bucket” and “Tramp, Tramp, Tramp, the Boys are Marching” would come over the hills, trying to relieve the sadness of the old Civil War Days. And the third movement, the hymns and the actions at the farmers’ camp meeting inciting them to “work for the night is coming.”

In 1914 Ives invited accomplished German violinist Franz Milke to try out his First and Second Violin Sonatas, and, as the composer reported, “He didn’t even get through the first

page. He was all bothered with the rhythms and the notes, and got mad. He said ‘This cannot be played.’ . . . He couldn’t get it even after I’d played it over for him several times.” This, after Ives had experienced a number of similar reactions to his music, prompted him to wonder, “Are my ears on wrong?” Though the Violin Sonatas still contain challenges, they have long been recognized by performers and listeners alike as among the most original and important pieces of violin music by an American composer.

### JOHANNES BRAHMS

(b. Hamburg, 1833; d. Vienna, 1897)

#### Hungarian Dances

arr. Joseph Joachim

Brahms’s love of Hungarian/Gypsy folk music stems from 1849, when as a 16-year-old he met the fiery 20-year-old Hungarian violinist Eduard Reményi. The two played together frequently and in 1853 made a tour of North German towns, always playing the same concert, which closed with a group of dazzling Gypsy pieces. They soon parted company, but Reményi had left Brahms with two lasting contributions: exposure to a wealth of Hungarian music and an introduction to Reményi’s fellow Hungarian, violinist Joseph Joachim, who became Brahms’s lifelong friend and advisor on violin matters. Though Reményi and Brahms never met again, their spheres collided some 15 years later when Reményi accused him of plagiarism in connection with the Hungarian Dances.

Brahms seems to have written Hungarian Dances on and off from the 1850s on. His interest in Hungarian music was further deepened by his concert tours in Hungary, dating from 1867. That year he offered six Hungarian Dances to a Budapest publisher, who lost out on a fortune by turning them down. Then in 1869 Brahms’s first set of ten as piano duets was published by Simrock, whereupon a storm of international proportions broke over who had really composed these tunes. Brahms had explicitly stated to Simrock that these were arrangements, refusing to allow an opus number for this reason. “I offer them as genuine Gypsy children which I did not beget, but merely brought up with bread and milk.”

In 1880, at Simrock’s urging, Brahms composed another 11 Hungarian Dances, again piano duets. In subsequent years arrangements appeared for almost every conceivable instrumental combination. There is a bit of irony in the fact that Joachim, not Reményi, came out with violin and piano arrangements of the 21 Hungarian Dances.

Brahms claimed authorship of three, nos. 11, 14, and 16; all the others in both sets were derived from popular Gypsy melodies, which Brahms took down by ear. A study 100 years after his birth showed that Brahms, unaware, had actually been inspired in most cases by music of popular Hungarian composers from the 1840s and 1860s. Sources aside, the Hungarian Dances all bear Brahms's stamp and are responsible for making his name a household word. They also made him possibly the first composer to make a fortune from published music; Simrock also made a fortune out of the Hungarian Dances in various guises.

The rollicking Hungarian Dance No. 10 takes off at a breakneck speed, punctuated occasionally by an octave leap that only spurs more action. Contrasting episodes provide brief characteristic mood changes. No. 11 consists of a measured dance that slips easily between minor and major. In its center section we get a taste of the exotic mournful kind of melody for which the Gypsies were famous. No. 12 races by almost furtively at first, soon erupting in passionate outbursts. Tender strains sing sweetly in the middle section, interrupted by their own little tempest before the scampering opening music returns. A kind of graceful strut characterizes No. 19's outer sections, which surround a delightful "music-box" central portion.

No. 5, possibly the most popular in the set, enchants with its impassioned *minore* main theme that changes into a capricious mood, then slows seductively before speeding up once again. The middle section also contains its share of sudden tempo changes, leading back to a spirited reprise of the famous opening section. The deliciously woeful melody of No. 20 sets up a spirited romp before making its soulful return. Brahms fittingly closed his entire output of Hungarian Dances with the brilliant No. 21, whose varied dance strains scintillate whether loud or soft, light or forceful.

# **BÉLA BARTÓK**

(b. Nagyszentmiklós, Hungary (now Sinnicolau Mare, Romania), 1881; d. New York, 1945)  
**Romanian Folk Dances, BB 68**  
 arr. Zoltán Székeley

Bartók spent what he considered the happiest years of his life in the field collecting folk music from all over Hungary and neighboring countries. He discussed three ways in which folk music could be used in art music: 1) transcribing authentic folk melodies, with little change other than providing accompaniment or introductory or closing phrases, 2) inventing material that imitates folk song, and 3) absorbing the essence of folk melodies in such

a way that the folk idiom becomes an integral part of the composer's style. Though Bartók worked in all three methods, the Romanian Folk Dances fall into his first category—he used Romanian fiddle tunes from the Transylvanian districts, adding only accompaniment, in which he occasionally allowed himself greater harmonic freedom than in his earlier folk-song settings. He composed these pieces in 1915 for piano, transcribing them for small orchestra in 1917.

Of his various pieces based on Romanian folk song, the Romanian Folk Dances have been performed most frequently, not only in Bartók's versions but in many other transcriptions, among them Zoltán Székely's very popular version for violin and piano. Székely's arrangement contains six pieces like the piano original; for the small orchestra version Bartók split the final *Măruntel* into two dances.

The following descriptions preface the score:

1. *Joc cu bâță*—Dance with Sticks—or a game played with a stick. From Mezőszabad, district of Maros-Torda, in Transylvania. Merry and energetic with a gaily syncopated melody.

2. *Brâu*—Waistband Dance. The word actually means: a cloth belt worn by men or women. From Egres, district of Torontal, now a part of Yugoslavia. Gay and quick in duple measure.

3. *Pe loc*—Stamping Dance. Translation is: "on the spot." Undoubtedly a dance in which participants do not move from a certain location. From Egres. Rather slow with a steady step and a melody notable for small intervals. Like bagpipe music.

4. *Buciumeana*—Hornpipe Dance—Dance from Butschum, the district of Torda-Aranyos in Transylvania. Graceful, in three-quarter measure with a haunting melody.

5. *Poargă românească*—Romanian Polka—Romanian Children's Dance. *Poargă* is a game played by the country children. From Belenyés district of Bihar on the border between Hungary and Transylvania. Quick and lively with a broken-chord melody marked into groups of three beats, three beats, two beats.

6. *Măruntel*—Quick Dance. A fast dance using very small steps and movements. From Belenyés.

—Jane Vial Jaffe

## ABOUT THE ARTISTS

Recently named the 2008 Gramophone Artist of the Year, Grammy Award-winning violinist **HILARY HAHN** is celebrated for her innovative interpretations, captivating stage presence and emotional sophistication. For over a decade, extensive international performances and recording activities have confirmed Hahn's place as one of the most sought-after artists on the concert circuit.

Hahn appears regularly with the world's leading orchestras and on notable recital series throughout Europe, Asia and North America. In the 2008–09 season, she will tour the United States, China, Korea, Germany, England, France, Belgium, Hungary and the Netherlands as guest soloist with, among others, the Los Angeles Philharmonic, the San Francisco, Baltimore, Vancouver and Toronto symphonies, the Munich Chamber Orchestra, and the Budapest Festival Orchestra. In 2009, Hahn will appear as soloist in the world premiere of Jennifer Higdon's Violin Concerto, co-commissioned by the Indianapolis, Toronto and Baltimore symphonies and the Curtis Institute of Music. Her recital tours and concert collaborations will take her to the United States, Canada, Japan, England, Italy, Austria, Germany, Spain, Croatia, Slovenia, Brazil, Argentina and Uruguay. Hahn's 2007–08 season brought wide-ranging recital tours of Europe and North America and appearances with major orchestras throughout the world. In April 2007, she was chosen to be the featured soloist in Pope Benedict XVI's 80th birthday celebration at the Vatican, a performance recently released on DVD.

Hahn has released five albums over the past six years, comprising works by Bach, Elgar, Vaughan Williams, Mozart, Paganini, Spohr, Schoenberg, and Sibelius. Her most recent recording paired the violin concertos of Schoenberg and Sibelius; the disc debuted at number one and spent 23 weeks on the *Billboard* classical chart. All of Hahn's recordings have received much critical acclaim and have spent multiple weeks on the *Billboard* Top Ten list. In 2007, a popular documentary entitled *Hilary Hahn: A Portrait*, was released containing exclusive interviews and concert footage. Hahn has also made five award-winning recordings, featuring repertoire by Bach, Barber, Beethoven, Bernstein, Brahms, Mendelssohn, Shostakovich and Stravinsky, in addition to a concerto written for her by American composer/performer Edgar Meyer.

In 2004, Hahn was the violin soloist on the Oscar-nominated soundtrack to M. Night Shyamalan's film *The Village*, and in 2005 and 2006, she appeared as a guest on albums by the

band ...And You Will Know Us by the Trail of Dead. More recently, she wrote and performed violin parts on singer-songwriter Tom Brosseau's record *Grand Forks*. In summer 2007, Hahn toured the top summer music festivals with folk-based singer/songwriter Josh Ritter. In the coming seasons, Hahn will commission a collection of contemporary encore pieces by living composers.

Hahn has received numerous distinctions throughout her career, including a Grammy® for her recording of the Brahms and Stravinsky violin concertos, Diapason's "d'Or of the Year," "Preis der deutschen Schallplattenkritik" (German Record Critics' Award), 2008 Classical FM Gramophone Artist of the Year and several Echo awards. She has appeared on the covers of all major classical music publications and has been featured in mainstream periodicals such as *Vogue*, *Elle*, *Town and Country*, and *Marie Claire*. In 2001, Hahn was named "America's Best Young Classical Musician" by *Time Magazine*.

Hilary Hahn was born in Lexington, Virginia in 1979. At the age of three she moved to Baltimore, where she began playing the violin one month before her fourth birthday in the Suzuki program of the Peabody Conservatory. For the next five years, Hahn studied in Baltimore with Klara Berkovich, a native of Odessa who taught for 25 years at the Leningrad School for the Musically Gifted. From age 10 to 17, she studied at the Curtis Institute of Music with the legendary Jascha Brodsky—the last surviving student of the great Belgian violinist Eugene Ysaÿe—working closely with him until his death at age 89. Having completed her university requirements at 16, Hahn deferred graduation and remained at the school for several more years, taking additional elective courses in languages, literature, writing and drama, coaching regularly with Jaime Laredo, and continuing to study chamber music with Felix Galimir and Gary Graffman.

A year and a half after entering the Curtis Institute of Music, Hahn made her major orchestral debut. In March 1995, at age 15, Hahn made her German debut playing the Beethoven concerto with Lorin Maazel and the Bavarian Radio Symphony Orchestra in a concert broadcast on radio and television throughout Europe. Two months later, she received the Avery Fisher Career Grant. She attended the Marlboro Music Festival for several summers and, in 1996, made her Carnegie Hall debut as soloist with the Philadelphia Orchestra.

An avid writer, Hahn keeps a journal on her website, [www.hilaryhahn.com](http://www.hilaryhahn.com).

Described by critics as an “electrifying pianist,” and one whose plays like “[a] bona fide angel,” the Ukrainian-born **VALENTINA LISITSA** has been receiving rave reviews since making her Mostly Mozart Festival debut at Lincoln Center’s Avery Fisher Hall. Ms. Lisitsa is at home in a vast repertoire ranging from Bach and Mozart to Shostakovich and Bernstein and her orchestral repertoire boasts more than forty concerti, all of which have been performed. She admits to having a special affinity for the music of Rachmaninoff and Beethoven, and continues to add to her vast repertoire each season. In 2010 she will perform Rachmaninoff’s “New 5th” Concerto with the Rotterdam Symphony. She is also taking on the ambitious project of recording all 32 of Beethoven’s sonatas.

With her highly individual and fearless approach to every work she performs, Ms. Lisitsa has been greeted by enthusiastic audiences around the world. Her 2008 recital debut in Vienna’s Musikverein Golden Hall received multiple standing ovations from the highly discerning Viennese audience. Valentina Lisitsa’s 2008–09 season includes more than 80 performances world-wide.

Born in Kiev, Ms. Lisitsa began to study piano at the age of three and performed her first solo recital at four. After her studies—first in Lysenko School of Music and then in Kiev Conservatory—she moved to the United States and shortly thereafter became a citizen. She has performed in the world’s most prestigious concert venues, and among recent collaborations have been tours with Sao Paulo Symphony, the New Zealand Philharmonic, Warsaw Philharmonic and Prague Chamber Orchestras.

Ms. Lisitsa has recorded eight CDs and three independently released DVDs including her best-selling set of Chopin’s 24 Etudes, which long held the coveted number one spot on the Amazon.com list. A highly anticipated new CD featuring Beethoven, Schumann, Thalberg and Liszt is scheduled for release in 2009.

Valentina Lisitsa is a Bösendorfer artist and often plays the flagship Imperial model. She makes her home with her husband—and duo piano partner—and their son.

Hilary Hahn last performed at the Kimmel Center in November 2005.

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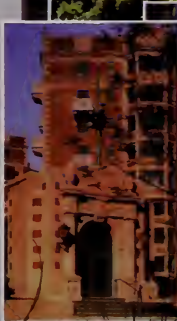
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**BOVET**

Hamburger Totentanz

**DUPARC** (tr. Paul Fournier)

Aux étoiles, nocturne for

**LANDMANN**

Variations on a theme by Georg Friedrich Händel, Op. 29

—Intermission—

**HOWELLS**

Rhapsody in C-sharp Minor, Op. 17, No. 3

**VIERNE**

Stèle pour un enfant défunt

**ELGAR** (tr. G. Robertson Sinclair)

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## NOTES ON THE PROGRAM

### JOHANN SEBASTIAN BACH

(b. Eisenach, 1685; d. Leipzig, 1750)

#### Pièce d'orgue, BWV 572

In the midst of this International Year of the Organ Celebration, Jane Parker-Smith has designed a program intended to span the four centuries and the vast musical scope of the instrument's capability. She's given a spin to this challenge by beginning her recital in the standard way, with a work by Bach, yet by selecting his most atypical organ work.

The *Pièce d'orgue*, composed around 1710, is the boldest of Bach's independent preludes. He termed it *Preludio* and *Fantasia* in his early manuscripts, and it is sometimes referred to as the *Fantasia* in G Major. It's the only one of his works with a French title and headings, probably because of the influence of Gallic style on the gripping five-part central section. Though scholars have theorized at length to explain its mysterious origin, the three remarkably different pieces of this amazing work somehow fit together into a uniquely powerful statement, which requires more than one hearing to grasp.

Opening with dancing flurries of arpeggios, it shifts into that probing, weighty centerpiece which searches for a resolution before concluding with a sudden shocking chord. The ending is a heroic cascade of notes punctuated by an insistent repeated pedal note, an effect not like anything in Bach's gigantic catalogue. It's a combination of fury, insistence, and experimentation, as if testing his instrument's limits as well as his own. As you listen, you can imagine the 25-year-old master improvising late into the night, expressing the depth of his emotions in an empty Weimar church.

### FRANZ LISZT

(b. Raiding, Hungary, 1811; d. Bayreuth, 1886)  
*Mephisto Waltz*, No. 1

This first of three transcriptions on the program was made by Parker-Smith herself, who gave the world premiere of her version last October in Akron, Ohio. Originally composed for orchestra, the First Mephisto Waltz is the most famous of the four Liszt composed. He later arranged it for piano, piano duet and two pianos for highly advanced players, and it has also been transcribed for string quartet and several other combinations.

Besides being one of the greatest of all keyboard virtuosos, Liszt was a master of program music, composing works to aurally describe an action, place or scene. For this work about the classic Faust legend, he selected not from the more famous Goethe text but an episode

written by Nikolaus Lenau (1802–1850). On the original score, Liszt printed the following text by Lenau:

There is a wedding feast in progress in the village inn, with music, dancing, carousing. Mephistopheles and Faust pass by, and Mephistopheles induces Faust to enter and take part in the festivities. Mephistopheles snatches the fiddle from the hands of a lethargic fiddler and draws from it indescribably seductive and intoxicating strains. The amorous Faust whirls about with a full-blooded village beauty in a wild dance; they waltz in mad abandon out of the room, into the open, away into the woods. The sounds of the fiddle grow softer and softer, and the nightingale warbles his love-laden song.

In keeping with the diabolic tale, Liszt lavished his most dazzling technique on this piece. The boisterousness of the feast leads to the devil's initial tune of the fiddle, as if learning to play it while we listen. Soon it accelerates into a furious whirl of motion, an almost-maniac dazzle of notes which requires the ultimate in keyboard technique.

### GUY BOVET

(b. Thun, Switzerland, 1942)

#### Hamburger Totentanz

Liszt found the devil's antics a powerful source of inspiration, and besides the four Mephisto Waltzes he also composed the sprawling *Faust Symphony* and the piano-and-orchestra powerhouse *Totentanz* (*Dance of Death*). Swiss organist and composer Guy Bovet reverses the menacing gravitas of that work, and probably also of Saint-Saëns' *Dance Macabre*, with his *Hamburger Totentanz*.

The piece was conceived in 1970, when impresario Herbert Wulf arranged a concert with Bovet in Hamburg, Germany. In that program Bovet joined in a four-hand improvisation, meant to be a light-hearted romp. When eventually published in 1989, it was designated the third Hamburger Prelude, along with two created in later tours to the United States and Spain. But the one played in this recital is, by far, the most often programmed.

Bovet shows a sense of humor rare in organ works, providing some spice to this varied program, and some of those ingredients are a handful of themes from other composers. Careful listeners will hear echoes of Offenbach's *Barcarole* from *The Tales of Hoffman*, Wagner's *The Flying Dutchman* and, probably most obviously, Beethoven's *Für Elise*. According to the composer, the themes are simply

"inserted into a big crescendo on an ostinato rhythm."

It's typical of Bovet's style for theatricality and drama, which he employs even for styles as far back as the medieval through Bach to Brahms and later. Bovet, who can boast 50 CDs and 220 opus numbers, including music for film and theater, has also written over 2,000 articles relating to the organ. Yet this organ icon is represented here by an enjoyable respite between more serious works.

**HENRI DUPARC** (tr. Paul Fournier)  
(b. Paris, 1848; d. Mont-de-Marsan, 1933)  
**Aux étoiles, nocturne for orchestra**

Frenchman Eugène Marie Henri Fouques Duparc isn't a name often encountered in organ programs; his catalogue is tiny, holding only 16 gorgeous art songs—set to texts by Baudelaire, Gautier, and Goethe—and four short orchestral works. A student of Cesar Franck and influenced by Wagner, Duparc's French sensibility poured into these colorful and tender evocations of song, a few of which were later orchestrated.

*Aux étoiles* (*Toward the stars*) was the first of three short orchestral pieces, each called a *Poème Nocturne*, but is the only one to survive. It's a lush, evocative piece, pulsing but understated, originally titled *The astral light of night*, and was transcribed for organ by Paul Fournier.

Duparc's life, though tragic, was a remarkable one. When just 21, Liszt invited him to meet Wagner. Ten years later, when he and Emmanuel Chabrier visited Wagner at Bayreuth, Duparc tried to convince him to use stage lighting to illuminate Brunnhilde's immolation instead of flames. Duparc was involved in the arts of the time, among the first to admire Tolstoy's *War and Peace*, Ibsen's plays, poetry by Baudelaire and Verlaine, Japanese prints and Cambodian dancing. He encouraged his friend Ernest Chausson when the composer ran into difficulties composing his opera *Le roi Arthus*, and he remained in the center of Parisian life.

But in 1884, at the age of 36, Duparc abandoned composition completely because of a neuroasthenic condition, continuing to paint watercolors and pastels until blindness and paralysis robbed him even of that outlet. Duparc burned much of his work, including sketches for an uncompleted opera *Roussalka*. He visited Lourdes in 1906, a journey which seemed to give him some solace and some perspective on life's mysteries. Yet it's heartbreaking to

imagine such a talented creator living almost half a century without being able to compose.

**ARNO LANDMANN**

(b. 1887; d. 1966)

**Variations on a theme by Georg Friedrich Händel, Op. 29**

These Variations are the most often-played work by Landmann, a student of Max Reger and his successor Karl Straube in Leipzig. Landmann, a cantor and organist, founded the Mannheim Bach Choir, and was a major force in German liturgical music.

The work is based on the famous *Sarabande* from Handel's Harpsichord Suite No. 11 in D Minor, a melody which itself has variations—though, mysteriously, only two. It's the simplest and most basic of Handel tunes, a harmonic skeleton rather than a complex structure, with a distinctively slow triple-meter rhythm that seems like a dragging foot.

Beginning as a faster dance from Central America in the 16<sup>th</sup> century, the sarabande gained popularity in the Spanish colonies but was banned in Spain in 1583 for its obscenity, though it is mentioned in novels by Cervantes. By the time of Handel's Baroque period, the sarabande had slowed down considerably and become more grave, and in 1739 one writer said that it "expresses no passion other than reverence." Handel's *Sarabande* has been used to establish formality in Stanley Kubrick's 1975 film *Barry Lyndon*, as well as in the recent television series *John Adams*, during a scene where Adams meets George III.

Landmann's 15-minute work stretches the slight theme out over a wide range of variants, making use of imaginative registrations and many shifts in tempo. It has become a staple of Parker-Smith's repertoire, giving her opportunities to present quiet contemplation as well as organ fireworks.

**HERBERT HOWELLS**

(b. Lydney, Gloucestershire, 1892; d. London, 1983)

**Rhapsody in C-sharp Minor, Op. 17, No. 3**

Little of Herbert Howells' music is performed outside of his native England, and even there he's known as a composer of church music, often specifically for events at specific cathedrals. His first major success, after his *Requiem*, was his *Hymnus Paradisi* for chorus, soloists and orchestra, yet he didn't consider himself a religious man, a factor which he felt allowed him freedom from established conventions.

## NOTES ON THE PROGRAM

Howells' works for organ are small compared to his choral music and songs. But the one frequently-performed work is his early Third Rhapsody (1918), an extremely difficult work to play not only for its technical challenges but for its stark contrasts. It's a very disquieting piece, sometimes flowing and lyrical with parts that drip with an almost-angry passion, a musical raised fist. The work is not at all typical of Howells's later music, but it's understandable considering the time of its competition.

Howells was encouraged by some of England's most famous composers of the day—Charles Villiers Stanford, Charles Wood, and Hubert Parry. But just after his first appointment to the prestigious Salisbury Cathedral in 1917, severe ill health caused a long convalescence during the First World War, in which one of his closest friends was killed. It was in this convalescent period that the Third Rhapsody was composed, triggering a sense of bitterness and loss which bursts through Howells's conservative and poetic spirit. He realized then that his days as organist were over, surely another factor in the turbulent mood of the work, though he continued as a dedicated teacher at the Royal College of Music through his 80s.

### LOUIS VIERNE

(Poitiers, 1870; d. Paris, 1937)

#### *Stèle pour un enfant défunt*

Vierne, who was born nearly blind, wrote much of his vast catalogue in Braille. He eventually assisted Charles-Marie Vidor at the church of Saint-Sulpice in Paris, and eventually became the principal organist at Notre-Dame from 1900 until the end of his life. Besides his blindness, a heartbreaking divorce, the loss of his brother and son in World War I and a serious leg fracture from a street accident were tragedies that filtered into his music.

Though Notre-Dame was one of the most famous posts in France, its organ was in desperate need of repair. Despite a severe toll on his health, Vierne came to America for a concert tour to raise funds for its renovation, actually performing on Philadelphia's Wanamaker Organ. He was then famous for his flamboyant symphonies, standard fare on organ recitals. Through all the trials of Vierne's life, much of his music still retains a rhapsodic and even rambunctious quality, exploiting completely the enormous range of the organ's capability.

But Parker-Smith has chosen a much more melancholy work, the third of a Triptych for organ written in 1936. *Stèle pour un enfant défunt* was inspired by the death of a child very close to him named Jean de Brancion. In

its few minutes, the work expresses an almost-overwhelming yet resigned despair and hopelessness. It's somewhat more intense than Ravel's 1899 work with a similar title, his wistful *Pavane pour une infante défunte*, more of an ache at the gravestone than Ravel's stately processional.

Vierne often expressed the dream of dying at the console of his organ at Notre-Dame. After playing his 1,750<sup>th</sup> recital in that church on June 2, 1937, he treated the audience to an encore. Some accounts claim it was the *Stèle pour un enfant défunt*, others describe an improvisation on a theme given by an audience member. Whichever it was, Vierne finished the encore, fell off his bench and finally achieved his dream.

**SIR EDWARD ELGAR** (tr. G. Robertson Sinclair) (b. Broadheath, Worcester, 1857; d. Worcester, 1934)

#### *Pomp and Circumstance, Military March, Op. 39 No. 4*

Of the five *Pomp and Circumstance* Marches, the First is the one familiar to most graduates and at many formal occasions. Elgar loved the concept of ceremony, and felt that marches deserved as much seriousness of composition as waltzes and other dance forms; he wrote not only these five, but many more marches for specific events.

The uplifting, stentorian Fourth, in its original orchestral scoring, states its main melody immediately by the violas and winds, as well as two harps, while the celli, basses and timpani play an accompanying figure. Just when this pattern has been established, he unleashes the central tune, a model of British nobility. Elgar wrote to his publisher, in his typically elusive and insecure manner, "the first part is good, the middle rot but pleasing to march to."

Composed in 1907, the work was dedicated to Elgar's friend Dr. George Robertson Sinclair, then the organist at Hereford Cathedral. Sinclair later transcribed this dense piece for organ, retaining its epic sense of flair and majesty. The transcription makes the most of the fanfares and flourishes imbedded in the work, and Sinclair had the extra advantage of having Elgar's suggestions and approval. Eight years before, Sinclair had been one of the circle of friends portrayed musically—and mysteriously as G.R.S.—in Elgar's brilliant *Enigma Variations*.

Elgar later used the big tune in the center of the work, with his wife's words, in a song called *The King's Way* to celebrate the opening of the London street Kingsway. After his death

the main melody was also used in World War two, coupled with a patriotic poem by A. P. Herbert beginning "All men shall be free" and entitled *Song of Liberty*. The piece was heard by millions as it accompanied Prince Charles and Diana Spencer on their wedding procession at London's Westminster Abbey.

**CÉSAR FRANCK**

(b. Liège, 1822; d. Paris, 1890)

**Fantaisie in A Major**

This Fantaisie was one of a group of three pieces composed for the 1878 inauguration of the Palais du Trocadero, the huge, magnificent semicircular edifice across the Seine from the Eiffel Tower. On that occasion, the Belgian-born Franck was fortunate enough to perform on a new instrument designed by his friend and legendary organ builder Aristide Cavaillé-Coll.

The innovative and magnificent new Parisian instruments by Cavaillé-Coll, including the one eventually built in his own Saint-Clotilde (the first neo-Gothic church in France), gave Franck great inspiration through their enormous flexibility and tonal quality. His organ works have an symphonic quality and dimension and his orchestral music, like his only Symphony (in D Minor), makes the orchestra sound like a huge organ.

After three themes, each separated by a kind of halting recitative, a mysterious, hymn-like section develops into a huge climax, followed by the grappling of the first and second themes. Another uproarious peak brings back the first theme and, after a third outburst, all three of the first themes and the hymn-like fourth are restated with their original major/minor aspect inverted. Franck takes literally the definition of a Fantasia, meaning the creative use of imagination instead of strict form. It's a true showpiece for the organ, a staple of the repertoire, and a work to severely test both

the prowess of the performer and the quality of the instrument.

**WOLF-GÜNTHER LEIDEL**

(b. Thuringia, Germany, 1949)

**Toccata delectatione, Op. 5, No. 35**

Leidel's flamboyant, splashy piece has been a staple on Parker-Smith's programs, and it makes a flourishing finale to a remarkably varied program. Born in Thuringia in central Germany, Leidel studied in Weimar and Berlin before teaching in Leipzig, returning to teach until the present time at the Liszt school in Weimar.

The 1972 work (*Toccata for pleasure*) was supposedly composed in only three days, and the real surprise is that Leidel could write down so many notes in so short a time. It begins with a stentorian announcement, then a placid, surprisingly simple tune followed by an undulating section that feels like being underwater. The tune returns, this time stated potently, ending in a scurrying climax. The last three minutes of this eight-minute work is a rambunctious ramble up and down the keyboard, giving the performer a wild workout while bringing off all its manic embroidery.

It's surely the least inspired work on the program, but would have made a brilliant accompaniment to a silent film—perhaps *The Phantom of the Opera*, where Lon Chaney comes up out of the subterranean river, lures Christine into his lair, and then is chased by the mob across Paris. Maybe that kind of visual image is what Leidel was trying to accomplish, and it certainly will provide plenty of pleasure to organ fanciers to wrap up an enormously varied program.

—Tom Di Nardo is arts writer for the Philadelphia Daily News.



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## ABOUT THE ARTISTS

**JANE PARKER-SMITH** is one of the world's leading concert organists, acclaimed by the critics and public alike for her musicianship, virtuosity and interpretative ability.

Her studies at the Royal College of Music in London were crowned with a number of prizes and scholarships, including the Walford Davies Prize for organ performance. After a further period of work with the concert organist Nicolas Kynaston, a French government scholarship enabled her to complete her studies in Paris with the legendary blind organist Jean Langlais, perfecting the knowledge and understanding of twentieth-century French organ music for which she is today internationally renowned.

She made her London debut at Westminster Cathedral at the age of 20, and two years later made her first solo appearance at the BBC Promenade Concerts in the Royal Albert Hall. She has since performed in concert halls throughout the world.

She has recorded a wide range of solo repertoire. In addition, she has collaborated with the renowned Maurice André in a duo recording of music for trumpet and organ. She has performed numerous times on radio and

television with special feature programmes on the BBC, German and Swiss television.

Highlights in her concert career have been performances in major venues and international festivals such as Westminster Cathedral, Westminster Abbey, St Paul's Cathedral, Royal Festival Hall; Royal Albert Hall, London (both solo and concerto performances); Three Choirs Festival, City of London Festival, Bath Festival and Blenheim Palace (Winston Churchill Memorial Concert) in the UK; Jyväskylä Festival, Finland; Stockholm Concert Hall, Sweden; Hong Kong Arts Festival; Roy Thomson Hall, Toronto, Canada; Festival Paris Quartier Di'Été, France; Festival Cicio El Organo en la Iglesia, Buenos Aires, Argentina; Festival Internationale di Musica Organistica Magadino, Switzerland; Cube Concert Hall, Shiroishi, Japan; Athens Organ Festival, Greece; Severance Hall, Cleveland and Walt Disney Concert Hall, Los Angeles, USA; Sejong Cultural Centre, Seoul, Korea; Esplanade Concert Hall, Singapore and Symphony Hall, Birmingham, UK. In 1996 she gave four solo concerts at the American Guild of Organists National Centennial Convention in New York City and was also a featured artist for the AGO National Convention in Philadelphia in 2002. She will once again be a featured artist for the AGO Region II Convention in New York City and the AGO Region V Convention in Columbus, Ohio in 2007.

Jane Parker-Smith's extensive concerto repertoire has brought her performances with many leading orchestras, including the BBC Symphony and the BBC Concert Orchestras, the London Symphony, the London Philharmonic and Royal Philharmonic Orchestras, the Philharmonia, the City of Birmingham Symphony, the Royal Stockholm Philharmonic, the Athens State Orchestra and the Prague Chamber Orchestra. She has worked with conductors of the stature of Sir Simon Rattle, Serge Baudo, Carl Davis, Vernon Handley, Matthias Bamert and Richard Hickox.

Miss Parker-Smith is an Honorary Fellow of the Guild of Musicians and Singers and an Honorary Fellow of the North and Midlands School of Music.

Jane Parker-Smith is making her Kimmel Center debut this afternoon.



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**Wozzeck**

Music by Alban Berg

Text adapted by the composer from Georg Büchner's play *Woyzeck*

**Corrado Rovaris**, conductor

**The Curtis Opera Theatre**

**The Curtis Symphony Orchestra**

**Emma Griffin**, stage director

**David Zinn**, scenic design

**Jessica Trejos**, costume design

**Mark Barton**, lighting design

*There is no intermission during the performance.*

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## CAST AND SYNOPSIS

<i>Wozzeck, a soldier</i>	Shuler Hensley, guest artist (Opera '93)
<i>Tambourmajor, the drum major</i>	Jason Collins, guest artist (Opera '03)
<i>Andres, a soldier</i>	Jason Coffey
<i>Hauptmann, the captain</i>	Joshua Stewart
<i>Doktor</i>	Evan Boyer
<i>Handwerksbursch 1, an apprentice</i>	Joseph Barron
<i>Handwerksbursch 2, an apprentice</i>	Adrian Kramer
<i>Der Narr, the fool</i>	Diego Silva
<i>Marie, Wozzeck's mistress</i>	Charlotte Dobbs
<i>Margret, Marie's neighbor</i>	Tammy Coil
<i>Marie's son</i>	Peter Momjian, guest artist
<i>Soldaten</i>	Allen Boxer, Branden Cedel, Evan Hughes, Elliot Madore, Kevin Ray, Thomas Shivone
<i>Women</i>	Karen Jesse, Kirsten MacKinnon, Amanda Majeski, Marquita Raley, Elizabeth Reiter, Shir Rozzen, Allison Sanders, Sarah Shafer, Ashley Thoutet

### SYNOPSIS

#### Act I.

*The Captain's room.* The soldier Wozzeck shaves his Captain. The officer says Wozzeck lacks morality, citing his bastard child. Wozzeck answers that virtue is a luxury and not for "us poor folk."

*An open field.* Wozzeck and a fellow-soldier, Andres, are cutting firewood for the Captain. Wozzeck is frightened by his own visions.

*Marie's room.* Marie and a neighbor, Margret, watch a military band pass, and Marie first takes notice of the Drum Major. She sings a lullaby to her child. Wozzeck arrives and describes his visions. Marie wants to comfort him, but he rushes off.

*The Doctor's study.* To earn a little extra money, Wozzeck allows himself to be experimented upon by the Doctor.

*Street before Marie's door.* Marie resists the Drum Major's advances but then succumbs.

#### Act II.

*Marie's room.* Wozzeck sees the earrings given to Marie by the Drum Major. She says she found them. Wozzeck gives her his wages and leaves. She berates herself for the deceit.

The Captain and the Doctor talk morbidly of sickness and death. As Wozzeck passes by, they goad him with allusions to Marie's infidelity.

*Street before Marie's door.* Wozzeck confronts Marie with his suspicions and tries to force her to confess.

*A beer garden.* Two drunk apprentices amuse the crowd. Wozzeck enters and sees Marie and the Drum Major dancing together. A fool says he smells blood; Wozzeck sees everything covered in a red mist.

*The barracks.* The Drum Major comes in among the soldiers and flaunts his seduction of Marie. He then beats Wozzeck.

#### Act III.

*Marie's room.* Marie, alone, reads from the Bible the story of Mary Magdalene.

*A path near a pond.* Marie and Wozzeck are walking together. Marie wants to hurry back to town, but Wozzeck makes her sit with him. Wozzeck's reminiscences about their life together make her nervous. She attempts to escape, but he draws a knife and murders her.

A tavern. Margret and the apprentices spot blood on Wozzeck's hands and clothing. He cannot explain it and rushes out.

*A path near a pond.* Wozzeck searches for the knife so he can more safely hide it. He wades into the water to wash himself. The Doctor and Captain, passing by, hear him drown.

*A street before Marie's door.* While playing, neighbor children tell Marie's child that his mother is dead, but he does not understand.

*Reprinted courtesy the Metropolitan Opera.*

ALBAN BERG'S TABLE OF DRAMATIC AND MUSICAL STRUCTURE

*Act I—Stage: Wozzeck in relationship to his surroundings; Music: Five character-pieces*

Wozzeck and the Captain	Suite
Wozzeck and Andres	Rhapsody
Marie and Wozzeck	Military march and lullaby
Wozzeck and the Doctor	Passacaglia
Marie and the Drum Major	Andante affettuososo (quasi Rondo)

*Act II—Stage: Dramatic development; Music: Symphony in five movements*

Marie and the Child, later Wozzeck	Sonata movement
Captain and Doctor, later Wozzeck	Fantasy and fugue
Marie and Wozzeck	Largo
Beer-garden	Scherzo
Sleeping in the quarters in the Barracks	Rondo con introduzione

*Act III—Stage: Catastrophe and epilogue; Music: Six inventions*

Marie with the Child	Invention on a theme
Marie and Wozzeck	Invention on one note
Inn	Invention on a rhythm
Wozzeck's death	Invention on a chord of six notes
Orchestral interlude:	Invention on a key
Children at play	Invention on quaver figure

*Source: Kobbé's Opera Book*

A CHAT WITH THE DIRECTOR BY LAURA C. KELLEY

Alban Berg's *Wozzeck*, about the personal struggles of a soldier, feels particularly contemporary with obvious resonances to post-traumatic stress disorder among today's soldiers. That relevance is part of the opera's appeal to stage director Emma Griffin, who was inspired by the universal nature of the story. "Like all great art," she said, "this opera is as relevant now as the day it was written and will continue to tell us something important about the human condition."

However, relevance is not a production concept, and Ms. Griffin wasn't interested in a literal take on the 1925 opera. Instead she wanted to maintain the militaristic environment—marked by the loss of individuality against the attention to rank—and focus on the main character's hallucinogenic visions, a fundamental tool to describe a cruel world.

So how did she approach staging a challenging and complex opera that she considers the equivalent of *King Lear* in its powerful theatrical stature? By thinking of the opera as a landscape, built through staging a series of small moments and events that, in the end, create a large, complex picture.

The elements of *Wozzeck's* landscapes come from the apocalyptic visions of the title character: fire in the sky, a ring of toadstools, noises underground. They may be invisible to everyone else in the opera, but Ms. Griffin chose to believe them. "By framing *Wozzeck's* trauma and fear through his hallucination prophecies," she said, "the opera examines our collective capacity for cruelty through blindness to individual suffering."

She quotes Jean Genet: "The world is dying of panicky fright." *Wozzeck* is the only one to recognize that fact. "This awful burden, coupled with the impact of his poverty," Ms. Griffin said, "fragments him from Marie—the only force in his life who can offer him stability."

*Wozzeck's* personal destruction is also the profoundly universal tragedy of a working man, anonymous in his world. "This is the story of someone very poor with no choices, unable to see that actions have consequences," Ms. Griffin said. "This is the downfall of both Marie and *Wozzeck*."

"The play on which the opera is based, Büchner's *Woyzeck*, is remarkable in part because it was really the first piece of western drama to say, 'The tragedy of a common man is just as

## NOTES ON THE PROGRAM

important as the tragedy of a king.' This is a story that we need to be reminded of again and again," she said, "and this is why the psychological landscape of Berg's opera is so moving."

While the Curtis cast was becoming deeply grounded in the music through its own rehearsals, Ms. Griffin discussed the music with conductor Corrado Rovaris and studied the score with Curtis opera and voice coach David Moody. "The music is tremendously powerful," Ms. Griffin said.

They examined the musical connections to her theatrical impulses, such as the conversational vocal patterns of Berg's rhythmic *Sprechstimme* and the structural connections that Berg created between story and music (see the above chart). Her stage direction should, she said, make the audience hear the music more clearly by creating a series of images, like the sequence of storytelling images of stained-glass windows.

"The music is complex and difficult, absolutely," she said, "but always when I'm in the room, rehearsing, it becomes so clear, so alive and moving. The experience of live music is always so much more tactile, rich, and present than it ever is on a recording. And I think it's an amazing gift that people get to experience this opera live."

Ms. Griffin is thrilled to have two Curtis alumni join the cast in lead roles, for the first time in recent memory. Shuler Hensley brings both acting and life experience to a demanding role that, Ms. Griffin notes, is not unlike his Tony-winning character of Jud in *Oklahoma!*—tortured and unhappy, yet capable of arousing incredible compassion. Jason Collins played the Drum Major with the Opera Festival of New Jersey in 2003, not long after graduating from Curtis. His "showy flair" caught the eye of the *New York Times*.

*Wozzeck* received its American premiere on March 19, 1931, at Philadelphia's Metropolitan Opera House. More than two dozen Curtis students participated with the Philadelphia Grand Opera Company and members of the Philadelphia Orchestra, under the direction of Leopold Stokowski. Twenty-five members of the Curtis Symphony Orchestra formed the stage band. The production was reprised in November 1931, first in Philadelphia, then at New York City's Metropolitan Opera House.

**THE CURTIS INSTITUTE OF MUSIC** (Roberto Díaz, president) educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 162 students, ensuring that admissions are based solely on artistic promise. A Curtis education is uniquely tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities.

**THE CURTIS OPERA THEATRE**, under the artistic direction of Mikael Eliassen, is the performing entity of the Curtis Vocal Studies Department, with approximately 25 singers between the ages of 17 and 28. In addition to *Wozzeck*, the Curtis Opera Theatre performs four fully staged operas in 2008–09: *Don Giovanni*, *The Medium*, *Impressions of Pelléas*, and *Il viaggio a Reims*. Curtis vocal studies graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera. Several recent graduates are among the current Met performance roster, including contralto Meredith Arwady; leading tenors Juan Diego Flórez and Michael Schade; and bass-baritones Eric Owens and John Relyea.

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*Wozzeck* is the second time that the Curtis Opera Theatre has joined with both the Opera Company of Philadelphia and Kimmel Center Presents in presenting opera at the Perelman Theatre. Through this endeavor, the accomplished young artists at the Curtis Institute present an important piece of repertoire that is marketed to enthusiastic, opera-loving audiences at both the Opera Company and the Kimmel Center. In March 2010 the same organizations will produce Samuel Barber's *Antony and Cleopatra*.

**ALBAN BERG** (composer and librettist), born in Vienna in 1885, combined the Romantic tradition with Modern musical techniques as he composed operas, songs, and works for orchestra, chamber groups, and piano. The result was a distinctive voice from a time of great social, political, and artistic change. Berg was a member of the Austrian army when he began to write *Wozzeck*; he based it on Georg Büchner's play *Woyzeck*, whose Vienna premiere he saw in 1914. The opera, premiered in 1925, received frequent productions. This provided the composer financial stability until 1933, when *Wozzeck* was banned from German theaters. Berg went on to write a chamber concerto, the *Lyrical Suite* for string quartet, a concert aria, and a violin concerto, as well as one other opera, *Lulu*, which was incomplete when he died in 1935 and not premiered until the 1970s.

**CORRADO ROVARIS** (conductor) made his Opera Company of Philadelphia debut in 1999 leading *The Marriage of Figaro* and was appointed as OCP's first music director in 2004. A native of Bergamo, Italy, and a graduate of Milan's Giuseppe Verdi Conservatory, Maestro Rovaris is a frequent guest conductor with Teatro alla Scala, La Fenice, Arena di Verona, and the renowned Rossini Festival in Pesaro. Beyond Italy he enjoys credits with Frankfurt, Cologne, Bilbao, Lyon, Tokyo, Glimmerglass, and Santa Fe operas. Maestro Rovaris conducts

a double-bill of *Gianni Schicchi* and *L'Enfant et les sortilèges* with the Opera Company in April and May and three of next season's OCP productions. Maestro Rovaris made his Curtis Symphony Orchestra debut with last season's *Ainadamar*.

**EMMA GRIFFIN'S** (stage director) selected New York City productions include: *Stretch, a fantasia* (New Georges); *Stage Door*, *Zippo Songs*, *Inky*, *The Cherry Orchard*, and *Conquest of the Universe* (Salt Theater); *100 Aspects of the Moon* (Clubbed Thumb), and, Off-Broadway, *Five Course Love* at the Minetta Lane Theatre. For the Curtis Opera Theatre, she has directed *Postcard from Morocco* (released on CD this spring) and *The Magic Flute*. Regionally she has worked at Perseverance Theater, Geva Theatre Center, Syracuse Stage, Southern Rep, Actor's Express, Virginia Stage Company, and Williamstown Theatre Festival. Her frequent music/theater collaborations include work with composers Corey Dargel, Phil Kline, Rachel Peters, Rory Stitt, Chris Wells & Jeremy Bass, and Kamala Sankaram. Ms. Griffin is an adjunct faculty member at New York University, where she teaches directing.

**DAVID ZINN'S** (scenic design) designs for the Curtis Opera Theatre include set for *Ainadamar* and set and costumes for *Miss*

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## ABOUT THE ARTISTS

**Julie, Alcina**, and *The Consul*, among others. His Broadway credits include costumes for *Xanadu* and *A Tale of Two Cities*, while for opera he has designed sets and costumes for Lyric Opera of Chicago, and New York City, Glimmerglass, Santa Fe, and Washington National operas, among others. Mr. Zinn's regional theater work includes set and/or costume designs for American Repertory Theatre, Centerstage, the Guthrie, Yale Rep, Seattle Rep, La Jolla Playhouse, and many others. Off-Broadway he has designed set and/or costumes for Manhattan Theater Club, Signature Theatre Company, Second Stage, Atlantic Theater Company, Target Margin, and Salt Theater. Mr. Zinn received a 2008 Obie Award for sustained excellence in costume and set design.

**JESSICA TREJOS** (costume design) is a costume designer based in New York. Some of her recent projects include *Government Inspector* for Perseverance Theatre, *Stretch* for New Georges, *Misery* for Syracuse Stage, *Il Combattimento di Tancredi e Clorinda* for the Juilliard Opera Center, *Postcard from Morocco* and *Le nozze di Figaro* for the Curtis Opera Theatre. Her film work, in production and costume design, can be seen at theburg.tv and theallfornots.com. Later this season she will design *A Clean House* for Geva Theater.

**MARK BARTON** (lighting design) has worked with the Curtis Opera Theatre on *Ainadamar*, *La Voix humaine*, *Postcard from Morocco*, *L'Ormino*, *Albert Herring*, and *The Magic Flute*. His recent Off-Broadway credits include: *Chair*, *The Sound and the Fury* (April 7th, 1928), *Paradise Park*, *Young Jean Lee's Church*, *All the Wrong Reasons*, *No Child ...*, and *Thom Pain* (Based on Nothing). Among the many New York City companies he has worked with are Elevator Repair Service, Signature Theatre Company, Target Margin, NYTW, Young Jean Lee's Theater Company, Theatre for a New Audience, Salt Theater, P.S.122, New Georges, Clubbed Thumb, HERE Arts Center, Epic Theater Center, and Edge Theater Company. Mr. Barton's regional work includes productions for Perseverance Theatre, REDCAT, Berkeley Rep, Kirk Douglas Theatre, Woolly Mammoth, American Repertory Theatre, Lookingglass Theatre, Syracuse Stage, Asolo Rep, Southern Rep, and Hangar Theatre.

## ALUMNI GUEST ARTISTS

**SHULER HENSLEY** (Wozzeck) came to international attention as a singing actor through his critically acclaimed portrayal of Jud Fry in the Trevor Nunn revival of *Oklahoma!*, a performance that won him the Olivier Award

in London and Broadway's Tony, Drama Desk, and Outer Critics Circle awards. He recently appeared as the Monster in *Young Frankenstein* on Broadway, where he has also portrayed *Kerchak* in *Tarzan* and *Inspector Javert* in *Les Misérables*. Mr. Hensley's other musical theatre credits include *The Most Happy Fella* (American Songbook/Lincoln Center) and *Regina* (Kennedy Center). Operatic roles include Papageno in *The Magic Flute* (Skylight Opera Theatre), Schaunard in *La Bohème* (Chautauqua Opera), and the title role in *Don Giovanni* while a student at Curtis. Film credits include *Van Helsing*, *Monday Night Mayhem*, *The Bread, My Sweet*, and *Someone Like You*. On television Mr. Hensley has appeared in *Law & Order: Special Victims Unit* and *Law & Order: Criminal Intent*, Barry Levinson's *Jury*, and the NBC comedy series *Ed*.

**JASON COLLINS** (Tambourmajor) recently made his debuts with the San Francisco Opera as Froh in *Das Rheingold* and the Canadian Opera Company as Comte de Lermé in *Don Carlos*, and this season makes his debut with the Michigan Opera Theater in its production of *Margaret Garner*. Other recent opera engagements have included his debuts at the Seattle Opera in *Der fliegende Holländer* (Steuermann), Arizona Opera in *Der fliegende Holländer* (Erik), and Austin Lyric Opera in *Lady Macbeth of Mtsensk* (Zinovy); Jove in *Il ritorno d'Ulisse in patria* and Schweik in *The Good Soldier Schweik* at the Chicago Opera Theater (a role that he also sang on the 2003 Cannes Awards-nominated world premiere recording for Cedille Records); Malcolm in *Macbeth* with the Opera Company of Philadelphia. His Curtis Opera Theatre productions (2001–02) included *The Rake's Progress*, *L'incoronazione di Poppea*, *Vanessa*, and *Les noces*. He received his Bachelor of Music from the Juilliard School and Master of Music from the Curtis Institute of Music, then trained at the Pittsburgh Opera Center.

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## ABOUT THE ARTISTS

With a career that spans 45 years and 43 albums, **THE CHIEFTAINS** are not only Ireland's premier musical ambassadors but also the most enduring and influential creative force in establishing the international appeal of Celtic music.

Paddy Moloney, the group's founder and front man, first brought together a group of local musicians in Dublin in 1962, fashioning an authentic instrumental sound that stood in sharp contrast to the slick commercial output of most Irish music at the time. The group's first four albums, recorded between 1963 and 1974, established their worldwide reputation even as the group continued to perform on a semi-professional basis.

In 1975, The Chieftains recorded the soundtrack to Stanley Kubrick's *Barry Lyndon*, featuring the hit single "Women Of Ireland" and for which they won an Academy Award. Continued extensive touring followed, further establishing them as a major concert attraction and a string of subsequent albums, including such standouts as *Bonaparte's Retreat*, *Boil The Breakfast Early* and *Chieftains in China*, enhanced their status as Ireland's premier musical export.

In 1988, they joined forces with fellow countryman Van Morrison on Irish Heartbeat which began an historic series of collaborations including recordings with James Galway, Jackson Browne, Elvis Costello, The Rolling Stones, Sting, Tom Jones, Sinéad O'Connor, Linda Ronstadt, Los Lobos, Ry Cooder and many others. They also continued their acclaimed work in soundtracks, on such films as *Treasure Island*, *Tristan and Isolde*, *The Grey Fox* and *Far and Away*.

In 1992, they recorded the double Grammy-winning *Another Country*, with performances by such country and bluegrass stars as Emmylou Harris, Ricky Skaggs, Willie Nelson, Chet Atkins and Don Williams. They returned to Nashville in 2002 for *Down the Old Plank Road*, their Grammy-nominated 40th career album, featuring such special guests as Vince Gill, Lyle Lovett, Earl Scruggs, Alison Krauss, Martina McBride and others. *Further Down the Old Plank Road* continued the historic musical and cultural collaboration explored on *Down the Old Plank Road*, with sixteen new tracks from an extraordinary array of artists, all backed by the Chieftains and produced by the group's founder Paddy Moloney, along with Jeff White and Steve Buckingham. The album also contains some of the final performances from multi-instrumentalist Derek Bell, a long-standing Chieftains member who passed away in 2002.

The Grammy-nominated *Live from Dublin: A Tribute to Derek Bell*, released early in 2005, celebrates the life and legacy of the long-standing member who passed away suddenly in 2002. Recorded live at Ireland's premiere performing venues, the Gaiety Theater and National Concert Hall, *Live from Dublin* includes a moving medley—"Derek's Tune"—composed by Moloney as a fitting send-off for their friend. The landmark recording is also filled with other brand new selections that exemplify and enhance the group's traditional sound, rounded off through the distinctive artistry of harpist Triona Marshall and pipe virtuoso Carlo Nuñez.

Their 2006 release, *The Essential Chieftains*, has arrived to critical acclaim and serves as a gathering of the group's greatest and most loved melodies. With classics like "O'Sullivan's March," "Boil the Breakfast Early," and "Santiago de Cuba," it is a collection that rightly honors the band's longevity in the musical world.

Six-time Grammy winners and 19-time Grammy nominees, The Chieftains maintain an international touring schedule that has brought them before literally millions of fans on every continent. Their yearly tour schedule has included performances in North America, Europe and Asia and in March 2001 they played a tribute performance for rescue workers at Ground Zero of the World Trade Center.

One of the newer members of the current lineup of The Chieftains, bodhrán player **KEVIN CONNEFF** was enlisted in 1976 to replace Peadar Mercier, who retired from the band to spend more time with his family. In addition to playing the bodhrán (a goatskin drum that's played with the hand or a stick to get a certain effect), Conneff also sings.

"Kevin loved singing and listened to songs and ballads when he was younger," says group founder Paddy Moloney. "In fact, he was very upset the day Frank Sinatra died. Before Kevin joined the band we only performed instrumentals in our concerts. But then each show I began to add songs into the set list so Kevin could sing. Of course, that has continued, with many guests also singing in our shows and on our albums."

Born in 1945, Conneff was born in the heart of Dublin in a district known as Liberties. His family loved music, especially by legendary Irish tenor John McCormack and Caruso. As he notes, he wasn't exposed to traditional Irish music in the same way other members of The Chieftains were. He preferred

pop music in his early years, but gradually came to appreciate the traditional music of his country. He began singing it and learned how to play the bodhrán.

At one time Conneff and some friends ran the Tradition Club in Dublin where future bandmates Moloney and Seán Keane played. When he was 31, he got the call from the Chieftains and has been a mainstay of the band ever since.

One of the early Chieftains, master fiddler **SEÁN KEANE** joined in 1968, making his band debut at the Edinburgh Festival. His first recording experience with the group was on *The Chieftains 2* (1969).

"Seán comes from a traditional music background," says group founder Paddy Moloney. "Both sides of his family were into Irish music. I met him the first time in the mid '50s in a Dublin club. Seán studied classical music while developing his own style of traditional fiddle playing.

Keane was born in Dublin in 1946 into a musical family. Both of his parents were fiddlers, but he chose to start out on the pipes. At age five, he began exploring the fiddle and was sent to a violin teacher a year later. He was later accepted into the Dublin College of Music to study classical music. But by the time he was in the seventh grade, he abandoned his classical studies and began playing traditional music in pubs and at house parties. At the age of 14, he was in several performing bands and by 16 quit school. A year later Keane entered a fiddle competition and came to the attention of Seán Ó Riada, who invited him to join the Irish band Ceoltóirí Cualann. This not only got him accepted into the Dublin music scene, but also got him acquainted with Moloney who was a member of the band at the time.

The newest member of The Chieftains, flutist **MATT MOLLOY** joined the group in 1979 as the replacement of Michael Tubridy. His first appearance with the band took place at the Edinburgh Festival as the opening act for Van Morrison. His first recording with The Chieftains was *The Chieftains 9: Boil the Breakfast Early*.

Born in 1947, Molloy came from the western area of Ireland, where, according to Moloney, "the music was kept so much alive as a source of entertainment." He adds, "It took longer for radio and television to make it out there, so people used to go to each other's house and play music. Matt comes from that area that has wonderful music."

A native of county Roscommon, Molloy is widely recognized as the best flute player in Irish traditional music and was formerly in The Bothy Band and Planxty. He started playing at the age of 12, going on to excel at traditional music festivals (called fleadhanna cheoil) where he won numerous competitions. In 1964 at the age of 17, he moved to Dublin where he not only played in clubs but also studied aeronautical engineering. He met Moloney at the Old Shelling, and soon the two were playing duets around town.

By the '70s, Molloy was working as an airline mechanic and playing music on the side. But when the traditional music scene boomed, he tried his hand on being a professional musician after securing a six-month leave of absence from his company. He never returned. He was a founding member of The Bothy Band, where he became known as Irish music's premier flute player. Shortly after the group broke up in 1979, Molloy joined up with the band Planxty, and then was snagged by his old duet partner.

As the man who started it all, **PADDY MOLONEY**, dubbed the world's most famous uilleann pipes player, has a passion and creative spirit for his music that continues to grow with each successive tour and each

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## ABOUT THE ARTISTS

new album. His mission is twofold: to keep traditional Irish music alive and to prove how versatile that music can be. Heading the group's exploration of styles that appear to come from all over the globe, Moloney explains that it's actually quite the opposite—such styles have really been inspired by traditional Irish music instead.

"The beginning of all music is folk music," Moloney says. "Even the great masters, somewhere along the line you'll hear some little part of folk music in their compositions."

Moloney's love of folk music stemmed from his early days growing up in Dublin, where he first learned to play the tin whistle at age six. When he was 10-years-old, Moloney took up the uilleann pipes, with his first performances taking place on the streets working as a mascot for the marching Ballyfin Pipe Band. He kept at mastering the art of the pipes for years, even as he worked as an accountant before founding The Chieftains. Once the group was born, Moloney took on handling the band's label, Claddagh Records, out of his home.

Though he still plays the tin whistle, Moloney's musical journey has centered around his talent with the pipes, as well as around his compositions and arrangements of material for The Chieftains. Moloney has remained the constant force behind the group's success and legendary status, and is enthusiastic about the future and about their place in the larger musical world, "We're still unique," says Moloney of the group's staying power. "A lot of bands have come and gone, but we're still here."

**DEREK BELL** (*harp, piano, oboe, tiompán*), who had been with the band since 1972, passed away in October 2002. The Chieftains will keep Derek's memory with them always.

Under the tutelage of renowned Irish dance master Donny Golden, **CARA BUTLER** went on to win numerous Irish dance championships at world-class levels, including five regional and six national titles. Her competitive years were also intermingled with performing with the best of Irish music exports, including Cherish the Ladies, Greenfields of America, and Solas. Since 1992 she has been the principal female dancer with The Chieftains. Ms. Butler is famous for her starring role as the lead dancer in the nationwide Folgers coffee commercial, *A Dancer's Morning*, and can be seen dancing in Shania Twain's video, "Don't Be Stupid." In 1999, Cara opened as a principal dancer in Jean Butler and Colin Dunne's

*Dancing on Dangerous Ground* in London's Theatre Royal Drury Lane. She continues to work with her sister of *Riverdance* fame doing dance workshops and appearing in *Jean Butler's Masterclass*, an instructional DVD. Cara Butler's expertise lies in her formal Irish dance training but is not limited by it. She is a performer at heart and her various talents have enabled her to excel in many mediums. In 1996 she toured with Ashley MacIsaac showcasing her virtuosity as a singer and dancer, and is now performing with The StepCrew, which has brought together tap, Canadian and Irish Stepdancing in a thrilling new dance show.

Long regarded as one of country and bluegrass music's most soulful and heartfelt fiddle players, Nashville native **DEANIE RICHARDSON** has toured and recorded with some of the most respected names in the industry, including Vince Gill and Patty Loveless, who's Grammy-nominated "Mountain Soul" and most recent recording "Sleepless Nights" (also nominated for a 2008 Grammy) showcase her unique and inimitable musicianship. Despite her busy touring, performance and recording schedule, Deanie devotes much of her time to her school, The Main Stage, teaching and guiding a new crop of young fiddle, guitar and mandolin players down Tennessee's rich country music roads.

**JEFF WHITE** is a singer/guitarist active on the American bluegrass and country scene for the last twenty years. Starting out with Alison Krauss and Union Station back in the late eighties Jeff contributed to two of Alison's early recordings playing guitar and singing harmonies on "Two Highways" and the Grammy award-winning "I've Got that Old Feeling." After arriving in Nashville Tennessee in 1992 Jeff started playing and singing harmonies with country artist Vince Gill. He has contributed to many of Vince's records most recently his box set *These Days* which was nominated for the Album of the Year Grammy Award. Jeff began touring with The Chieftains in 2000 and in 2002 he helped the band with their two records *Down the Old Plank Road* and *Further Down the Old Plank Road*, and their *Live in Dublin: Tribute to Derek Bell* album. He has appeared on records or toured with Tim O'Brien, Patty Loveless, Lyle Lovett, Keith Whitley, Charley Pride, and made two solo albums on the Rounder record label. He is a fiddle freak who loves all styles of fiddling. He has produced two award-winning albums with fiddle ace Michael Cleveland the last which featured an all-star lineup with guests like Del McCoury, Vince Gill, Dan Tyminski, and Tim O'Brien. He is a songwriter as well,

his songs having been covered by Alison Krauss and Union Station, Del McCoury, and Dan Tyminski.

**JON AND NATHAN PILATZKE**, undoubtedly the most dynamic and energetic pair of stepdancers to ever hit the stage, have been performing together for upwards of 20 years and have over 45 years of stepdance experience between them. Hailing from the Ottawa Valley of Ontario, Canada, Jon and Nathan (who has been aptly nicknamed "Crazy Legs") started stepdancing at the tender ages of four and five respectively. Jon then picked up the fiddle at age nine. Since 2002, these brothers have been touring the world with Irish moguls The Chieftains, visiting countries including Sweden, Norway, China, Australia, and most of Eastern Europe and North America. They have performed everywhere from The Ryman Auditorium with Emmylou Harris, Ricky Skaggs, and Alison Krauss to Late Night with David Letterman and Conan O'Brien. In addition, Jon was invited in 2001 to join 10 of Canada's best fiddlers in a diverse musical show called Bowfire, which is currently touring North America. 2005 proved triumphant for the Pilatzke brothers as they garnered a Gemini Award (the Canadian equivalent of the Emmy) for Best Performance in a Variety Program on *The Chieftains in Canada*. Jon and Nathan were also extremely proud to be performing throughout the 2005 Grammy-nominated record *The Chieftains Live From Dublin: A Tribute to Derek Bell*. Back in Canada, Jon and Nathan perform with The Step Crew, a group that combines tap, Canadian, and Irish stepdancing in a thrilling new show.

Trained as a classical harpist, **TRÍONA MARSHALL** was principal harpist with the RTE Concert Orchestra for five years up to 2003, when she was invited to play as guest harpist for The Chieftains. Since then she has performed solely on the Irish Harp playing as both guest harpist with the Chieftains on tours

throughout the world and as a solo performer, with performances at the ninth World Harp Congress, the Special Olympics Opening Ceremony held in Croke Park, Dublin, and at the 2005 Edinburgh Fringe Festival where with Thomas Ranjo—sole non-Japanese performer of the Satsuma biwa or "Lute of the Samurai" she successfully performed both Japanese and Irish music with harp and shakuhachi as well as harp and biwa.

As principal harpist with the RTE Concert Orchestra, she likewise explored a number of different styles varying from jazz to modern Irish and standard classical. These included, amongst others, the premiere performance of contemporary jazz artist Bobby Lamb's *Shining Sea* for harp and Orchestra, a performance of Robert Farnon's *Intermezzo* for harp and strings, Bill Whelan's *Seville Suite* along with the *Concierto de Aranjuez* by Joaquín Rodrigo.

Tríona comes from Portlaoise in Ireland. She is one of five in a family of musicians and started playing the harp when she was seven. After winning numerous harp competitions throughout Ireland, her studies and performances took her around Europe. She also made a number of tours as a member of the EUYO (European Union Youth Orchestra) over four years.

The Chieftains have returned to perform at the Kimmel Center every March since 2002.



Sergio Torrado,  
Principal Dancer  
Photo: Paul Kolink

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**Yuichiro Funabashi**

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**Yoshie Sunahata**

**Yosuke Oda**

**Masayuki Sakamoto**

**Natsuki Saito**

**Kenta Nakagome**

**Tokio Takahashi**

**Hiroko Shimauchi**

### **PROGRAM**

Zoku (Leonard Eto, 1989)

Tobira (Tsubasa Hori, 2006)

Miyake (Traditional, arranged by Kodo)

Tamayura-no-Michi (Shogo Yoshii, 2008)

Monochrome (Maki Ishii, 1976)

Koi-koi Fusha (Mitsuru Ishizuka, 2008)

Jang-Gwara (Ryutaro Kaneko, 1992)

Sankan-shion (Eiichi Saito, 1992)

Kumo-no-Namiji (Shogo Yoshii, 2008)

O-daiko (Composed and arranged by Kodo)

Yatai-bayashi (Traditional, arranged by Kodo)

*There will not be an intermission during this evening's performance.*

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**Zoku** means tribe, family or clan. In this case, the tribe is the group of people who have come together to play the drums. When you hear the rhythms, your body will start to move on its own, perhaps reflecting a primal stirring within the subconscious.

### Tobira

I longed to see a world beyond this one, so I searched for the door or *tobira*, that would take me there. Until I open the door, I have no idea what awaits me on the other side. In this piece, each beat is filled with the spirit of the drummers as they imagine embarking into an unknown world.

### Miyake

Miyake island is one of the seven volcanic islands of Izu south of Tokyo, and has a festival centered on this unique style of drumming. The drums are set very low to the ground, requiring a strenuous stance, and the men drum with relentless power, like ocean waves beating upon the island shore.

### Tamayura-no-Michi

*Tamayura* refers to dew resting on blades of grass. Beautiful yet fragile, it seems to speak of life itself. *Tamayura no Michi* (dew road) speaks of our journey through life, shining softly like the fleeting morning dew.

### Monochrome

Weaving constant rhythmic patterns together with highly irregular ones, *Monochrome* develops spirally to an exciting climax. The listener might interpret the sounds as those of the changing of the seasons, or perhaps even the progression of life itself. The ambitious pace greatly expands the range and power of expression of the roped *shime-daiko*.

### Koi-koi Fusha

When this trio wanders into the spotlight, fun is bound to unfold.

### Jang-Gwara

Small metal cymbals are found in the Near East, Middle East, and Asia, first coming to Japan in the early days of Buddhism as religious instruments. Today, they are known as *jangara*, *chappa*, and *tebira*, and are used for accompaniment at festivals. In this piece, players use various techniques to show the range of rhythms and sounds that can be produced by this ancient instrument.

**Sankan-shion**, meaning "three cold days, four warm days," refers to a period towards the end of winter when this recurring pattern is said to occur. Through the long, severe winter, Sado is surrounded by heavy grey seas and threaten-

ing skies that make spring seem a long way off. So, at this time, although they can still hear the whistling winter winds, the people of Sado begin to pray that spring really is just around the corner. Embodying that hope, this piece is played on the powerful *miya-daiko*.

**Kumo-no-Namiji** literally means "sea route through the clouds," referring to a chain of white clouds that resembles the wake of a boat. This song was modeled on "Kiyari Uta," a work song for hauling large trees and rocks. It was not only sung to keep workers in time and to fire up team spirit, but also as a way of calling out to the nature around them. Different versions of the song still exist in several parts of Japan. *Kumo-no Namiji* expresses the Japanese people's deep-rooted sense of reverence towards nature, and a hope that the sound will linger in the sky like a path through the clouds.

### O-daiko

This great drum, carved from a single tree, measures about four feet across and produces intense sounds that possess a deep tranquility. Lose yourself in the vibrations created when the power of the ancient drum and the pure drive of the drummer become one.

### Yatai-bayashi

Every year on December 3rd in Saitama Prefecture, an all night festival is held featuring richly decorated two story *yatai* (carts) pulled from village to village. The people hauling the *yatai* are urged on by the powerful beating of the taiko, concealed in the cramped first story of the carts. This gave rise to a technique of drumming while seated. Our version of the traditional *Yataibayashi* is played at a faster tempo, giving it a unique and fervent flavor.

### Kodo

38 years ago, a small group of young people in Japan yearned for a new way to live. Disappointed with the direction of modern Japanese society and eager to rediscover traditional roots and values, they left their busy urban cultures behind and traveled north to remote Sado Island, in the Sea of Japan.

They found a home in an abandoned schoolhouse by the sea and began to play the world's oldest instrument, the drum (*taiko*). Surrounded by Sado Island's rich performing arts traditions, they began to study other instruments as well—the shamisen, koto and shakuhachi. They explored dance, song, and stagecraft along with the taiko's limitless depth and range.

Years passed and the group's numbers grew. In time, Sado Island's unique culture, its four powerful seasons and great natural beauty, found expression in their art.

There was not only a primal fierceness and determination to their work, but a playful, child-like curiosity as well. So they called themselves Kodo, which means "heartbeat" but also "children of the drum." They discovered that hearing the sounds of the great drum (*o-daiko*), carved from a single, massive tree trunk, babies fell fast asleep in their mothers' arms, lulled by the great heartbeat sound.

In ancient Japan, the taiko played a central role in most communities. In fact, it was said that the physical boundaries of a village could be defined by the farthest distance at which the taiko could be heard.

When Kodo began touring the world nearly three decades ago, they discovered that the sound of the taiko had a similar effect. Wherever people heard the taiko, there was an instant sense of community, of one-ness. So the name One Earth Tour was born, and carried by the sound of the taiko, it has traveled the world with its message of shared humanity, environmental awareness, and peace, ever since.

Kodo exploded onto the world stage at the Berlin Festival in 1981 and has delivered over 3,100 performances in more than 45 countries. The group's many recordings are available nearly everywhere.

For more about Kodo, visit [www.kodo.or.jp](http://www.kodo.or.jp)

#### LIFE AND ACTIVITIES

**Kodo Village:** Kodo lives on Sado Island, Japan in a village of its own design and construction. It includes living, practice, recording and office spaces, farm land and carefully tended forests. **Kodo Cultural Foundation:** The KCF was founded to support the cultural and environmental preservation of Sado Island. **Kodo Apprentice Centre:** Kodo's Apprentice Centre offers intensive training in diverse traditional performing arts, and related disciplines. **Sado Island Taiko Centre:** Recently, Kodo helped design and construct the beautiful new Sado Island Taiko Centre. High on a hill overlooking the sea, Taiko Centre staff conduct workshops and seminars year-round for visitors of all ages.

**Earth Furniture:** To show how a local resource could be sustainably managed, Kodo designs and manufactures interior furnishings from native, renewable timber. Cured by the sea, built by hand, and designed by Kodo Board

member and renowned designer, Makoto Shimazaki, it is sold under the name Earth Furniture.

**Earth Celebration:** Every August, artists and fans from around the world travel to Sado Island to attend three days of original music and cultural events during the highly acclaimed Earth Celebration music festival, currently in its twenty-second year. **KASA:** Based in Los Angeles, Kodo Arts Sphere America (KASA) is a 501(c)3 non-profit established with a mission to support the vibrant taiko community and culture in North America.

Kodo last performed at the Kimmel Center in March 2005.

#### STAFF

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*Lighting Designer:* Katsuhiro Kumada  
*Company Manager:* Jun Akimoto  
*Assistant Company Manager:* Yoshiko Ando  
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Sean Jones, trumpet

Ryan Kisor, trumpet

Marcus Printup, trumpet

Vincent Gardner, trombone

Elliot Mason, trombone

Chris Crenshaw, trombone

Sherman Irby, alto saxophone

Ted Nash, alto and soprano saxophones, clarinet

Walter Blanding, Jr., tenor and soprano saxophones, clarinet

Victor Goines, tenor and soprano saxophones, Bb clarinet, bass clarinet


Joe Temperley, baritone and soprano saxophones, bass clarinet

Dan Nimmer, piano

Carlos Henriquez, bass

Ali Jackson, drums

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## ABOUT THE ARTISTS

**JAZZ AT LINCOLN CENTER** is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis Jazz at Lincoln Center will produce nearly 1,000 events during the season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information, visit [www.jalc.org](http://www.jalc.org).

The Jazz at Lincoln Center Orchestra, composed of 15 of today's finest jazz soloists and ensemble players, has been the Jazz at Lincoln Center resident orchestra since 1992. Featured in all aspects of Jazz at Lincoln Center's programming, the remarkably versatile Jazz at Lincoln Center Orchestra performs and leads educational events in New York, across the U.S. and around the world; in concert halls, dance venues, jazz clubs, public parks, river boats, and churches; and with symphony orchestras, ballet troupes, local students and an ever-expanding roster of guest artists.

Education is a major part of Jazz at Lincoln Center's mission and its educational activities are coordinated with concert and Jazz at Lincoln Center Orchestra tour programming. These programs, many of which feature Jazz at Lincoln Center Orchestra members, include the celebrated Jazz for Young People™ family concert series, the Essentially Ellington High School Jazz Band Competition & Festival, the Jazz for Young People™ Curriculum, educational residencies, workshops, and concerts for students and adults worldwide. Jazz at Lincoln Center educational programs reaches over 110,000 students, teachers and general audience members.

The Jazz at Lincoln Center weekly radio series, *Jazz at Lincoln Center Radio*, is distributed by the WFMT Radio Networks. Winner of a 1997 Peabody Award, Jazz at Lincoln Center Radio is produced in conjunction with Murray Street Enterprise, New York.

Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra spends over a third of the year on tour. The big band performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie, Benny Goodman, Charles Mingus, Sy Oliver, Oliver Nelson and many others. Guest conductors have included Benny Carter, John Lewis, Jimmy Heath, Chico O'Farrill, Ray Santos, Paquito D'Rivera, Jon Faddis, Robert Sadin, David Berger, Gerald Wilson and Loren Schoenberg.

Jazz at Lincoln Center also regularly premieres works commissioned from a variety of composers including Benny Carter, Joe Henderson, Benny Golson, Jimmy Heath, Wayne Shorter, Sam Rivers, Joe Lovano, Chico O'Farrill, Freddie Hubbard, Charles McPherson, Marcus Roberts, Geri Allen, Eric Reed, Wallace Roney, and Christian McBride, as well as from current and former Jazz at Lincoln Center Orchestra members Wynton Marsalis, Wycliffe Gordon and Ted Nash.

Over the last few years, the Jazz at Lincoln Center Orchestra has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, the Berlin Philharmonic Orchestra, the Boston, Chicago and London Symphony Orchestras, the Orchestra Esperimentale in São Paulo, Brazil and others. In 2006, the Jazz at Lincoln Center Orchestra collaborated with Ghanaian drum collective Odadaa!, led by Yacub Addy, to perform "Congo Square," a composition Mr. Marsalis and Mr. Addy co-wrote and dedicated to Mr. Marsalis' native New Orleans. The Jazz at Lincoln Center Orchestra has also been featured in several education and performance residencies in the last few years, including those in Vienne, France; Perugia, Italy; Prague, Czech Republic; London, England; Lucerne, Switzerland; Berlin, Germany; São Paulo, Brazil; Yokohama, Japan and others.

Television broadcasts of Jazz at Lincoln Center programs have helped broaden the awareness of its unique efforts in the music. Jazz at Lincoln Center has appeared on several XM Satellite Radio live broadcasts and eight *Live From Lincoln Center* broadcasts, carried by PBS stations nationwide; including a program which aired on October 18, 2004 during the grand opening of Jazz at Lincoln Center's new home, Frederick P. Rose Hall and on September 17, 2005 during *Jazz at Lincoln Center*

*Higher Ground Benefit Concert.* Jazz at Lincoln Center's *Higher Ground Benefit Concert* raised funds for the Higher Ground Relief Fund that was established by Jazz at Lincoln Center and administered through the Baton Rouge Area Foundation to benefit the musicians, music industry related enterprises and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina and to provide other general hurricane relief. The band is also featured in the *Higher Ground Benefit Concert* CD that was released following the concert. The Jazz at Lincoln Center Orchestra was featured in a Thirteen/WNET production of *Great Performances* entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," which aired on PBS. In September 2002, BET Jazz premiered a weekly series called *Journey with Jazz at Lincoln Center*, featuring performances by the Jazz at Lincoln Center Orchestra around the world.

To date, 12 recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released and internationally distributed: *Congo Square* (2007), *Don't Be Afraid... The Music of Charles Mingus* (2005), *A Love Supreme* (2005), *All Rise* (2002), *Big Train* (1999), *Sweet Release & Ghost Story* (1999), *Live in Swing City* (1999), *Jump Start and Jazz* (1997), *Blood on the Fields* (1997), *They Came to Swing* (1994), *The Fire of the Fundamentals* (1993), and *Portraits by Ellington* (1992).

For more information on Jazz at Lincoln Center, please visit [www.jalc.org](http://www.jalc.org).

**WYNTON MARSALIS** (*Music Director, Trumpet*) is the Artistic Director of Jazz at Lincoln Center. Born in New Orleans, Louisiana in 1961, Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered the Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and since he has recorded more than 30 jazz and classical recordings, which have won him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984. Mr. Marsalis's rich body of compositions includes *Sweet Release*, *Jazz: Six Syncopated Movements*, *Jump Start*, *Citi Movement/Griot New York*, *At the Octoroon Balls*, and *In This House, On This Morning* and *Big Train*. In 1997, Mr. Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music, for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. In 1999, he released

eight new recordings in his unprecedented "Swinging into the 21st" series, and premiered several new compositions, including the ballet *Them Twos*, for a June 1999 collaboration with the New York City Ballet. That same year he premiered the monumental work *All Rise*, commissioned and performed by the New York Philharmonic along with the Jazz at Lincoln Center Orchestra and the Morgan State University Choir in December 1999. Recorded on September 14 and 15, 2001 in Los Angeles in those tense days following 9/11, the CD *All Rise* features the Jazz at Lincoln Center Orchestra along with the Los Angeles Philharmonic, the Morgan State University Choir, the Paul Smith Singers and the Northridge Singers. Mr. Marsalis' recordings include *Willie Nelson and Wynton Marsalis—Two Men with the Blues* (2008), *From the Plantation to the Penitentiary* (2007), *Wynton Marsalis: Live at The House of Tribes* (2005), *The Magic Hour* (2004) and *Unforgivable Blackness: The Rise and Fall of Jack Johnson* (2004), the companion soundtrack recording to Ken Burns' PBS documentary of the great African-American boxer. Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the U.S. He conducts educational



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programs for students of all ages and hosts the popular Jazz for Young People™ concerts produced by Jazz at Lincoln Center. Mr. Marsalis has also been featured in the video series *Marsalis on Music* and the radio series *Making the Music*. He has also written four books: *Sweet Swing Blues on the Road* in collaboration with photographer Frank Stewart, *Jazz in the Bittersweet Blues of Life* with Carl Vigeland and recently released *To a Young Musician: Letters from the Road* with Selwyn Seyfu Hinds. In October 2005, Marsalis released his *Jazz ABZ*, an A to Z collection of 26 poems celebrating jazz greats, illustrated by poster artist Paul Rogers. *Moving to Higher Ground: How Jazz Can Change Your Life* which he co-wrote with Geoffrey C. Ward, was released in 2008. In 2001, Mr. Marsalis was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the United States of America, in conjunction with Jazz at Lincoln Center Orchestra touring, by the U.S. State Department through their CultureConnect program. Mr. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center, which has raised over \$3 million for the Higher Ground Relief Fund to benefit the musicians, music industry related enterprises and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina. He helped lead the effort to construct Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

**WALTER BLANDING** (*Tenor and Soprano Saxophones, Clarinet*) was born August 14, 1971 in Cleveland, Ohio to a musical family and began playing the saxophone at age six. In 1981, he moved with his family to New York City, and by age 16, he was performing regularly with his parents at the Village Gate. Mr. Blanding attended LaGuardia High School for the Performing Arts and continued his studies at the New School for Social Research, receiving his B.F.A. in May, 2005. His 1991 debut release, *Tough Young Tenors* was acclaimed as one of the best jazz albums of the year and his artistry began to impress listeners and critics alike. Since that time, in addition to joining the Jazz at Lincoln Center Orchestra in 1998, he has not performed, toured and/or recorded with not only his own groups, but also with such renowned artists as the Cab Calloway Orchestra, Roy Hargrove, Hilton Ruiz, Count Basie Orchestra, Illinois Jacquet Big Band, Wycliffe Gordon, Marcus Roberts, Wynton Marsalis Quintet, Issac Hayes, and many others. Mr.

Blanding lived in Israel for four years where he had a major impact on the music scene, touring the country with his own ensemble and with invited U.S. artists, such as Louis Hayes, Eric Reed, Vanessa Rubin and others, to perform there. He also taught music in several Israeli schools and even opened his own private school in Tel Aviv. During this period, *Newsweek International* described him in a feature article as "Jazz Ambassador to Israel."

**CHRIS CRENSHAW** (*Trombone*) was born on December 20, 1982. He is originally from Thomson, Georgia and currently resides in Morrow, Georgia. Ever since he was born, music has been his driving force. His mother Jeanette says that he did not speak a word until his sister Christian was born. He grew up with music all around him and of various influences and started playing piano on his own at the age of three. Teachers and students noticed his gift throughout his schooling. His first gig was as a keyboardist in his father, Casper's, gospel group called the Echoes of Joy. Chris Crenshaw picked up trombone at 11 years old and hasn't let go of it since. Receiving top honors along the way, he graduated from Thomson High School in 2001 and from Valdosta State University with a Bachelor's degree in Jazz Performance in 2005. He received top honors at VSU including Most Outstanding Student in the VSU Music Department and College of the Arts. He graduated from the Juilliard School with a Master's Degree in Jazz Studies in 2007. Mr. Crenshaw was the 2004 Eastern Trombone Workshop National Jazz Solo Competition winner. His teachers include Dr. Douglas Farwell and Mr. Wycliffe Gordon and he has worked with the likes of Gerald Wilson, Wynton Marsalis, Marcus Printup, Vincent Gardner, Wycliffe Gordon, Jiggs Whigham, Carl Allen, Victor Goines, Marc Cary, Walter Blanding, Wessell Anderson, Cassandra Wilson, Eric Reed and many others. Mr. Crenshaw has been a member of the Jazz at Lincoln Center Orchestra since 2006.

**VINCENT R. GARDNER** (*Trombone*) was born in Chicago in 1972 and raised in Hampton, Virginia. His family has a strong musical background, including his mother, his brother, and his father, Burgess Gardner, a trumpeter and music educator who has been very active on the Chicago music scene since the 1960s. Singing in church from an early age, he began playing piano when he was six, and soon switched to the violin, saxophone, and French horn before finally deciding on the trombone at age 12. Mr. Gardner became interested in jazz while attending high school and upon graduating went on to Florida A&M University in Tallahassee, Florida and the University

of North Florida in Jacksonville. In college, he took a summer job performing with a jazz band at Walt Disney World in Orlando, Florida, where he caught the ear of Mercer Ellington, who hired him on his first professional job. After graduating from college, he moved to Brooklyn, New York to pursue his professional career. After completing a world tour with Grammy® Award winning artist Lauryn Hill in 2000, he joined Wynton Marsalis and the Jazz at Lincoln Center Orchestra with whom he continues to participate. Mr. Gardner is also an active educator, currently serving as an Instructor of Jazz Trombone at the Juilliard School, and having served as the Visiting Instructor of Jazz Trombone at Florida State University, Instructor of Jazz Trombone at Michigan State University, and Adjunct Instructor at the New School in New York City, and also participating in numerous educational settings with the Jazz at Lincoln Center Orchestra. Mr. Gardner has also participated in a number of notable recordings, including Marcus Roberts' *Blues for the New Millennium* (1997), Nicholas Payton's Grammy Nominated *Dear Louis* (2000), and Wynton Marsalis' *All Rise* (2002). He has recorded two CD's as a leader, *Elbow Room* (2005) and *The Good Book, Chapter 1*. His third CD *Vin-Slidin* was released in 2008. Mr. Gardner has also performed, toured and/or recorded with The Duke Ellington Orchestra, Bobby McFerrin, Harry Connick, Jr, The Count Basie Orchestra, Frank Foster, The Saturday Night Live Band, Chaka Kahn, A Tribe Called Quest, Clark Terry, Nancy Wilson, McCoy Tyner, Illinois Jacquet, Jon Faddis, Tommy Flanagan, Matchbox 20, Jimmy Heath and others.

**VICTOR L. GOINES** (Saxophones, Clarinet) A native of New Orleans, Victor Goines has been a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Septet since 1993, touring throughout the world and recording over 21 releases including Marsalis' Pulitzer Prize-winning recording *Blood on the Fields* and the soundtracks for Ken Burns' acclaimed documentaries including *Jazz* (1999) and *The War* (2007). As a leader, Mr. Goines has seven recordings including his latest releases, *Pastels of Ballads and Blues* (2007) and *Love Dance*. A gifted composer, Goines has more than 50 original works to his credit. In 2000, he was commissioned by Juilliard's Dance Division to compose a musical work in celebration of their 50th Anniversary and in 2008, the University of Scranton Department of Music commissioned him to compose two separate pieces for their choir and concert band. Additional commissions have come from Jazz at Lincoln Center. Mr. Goines has recorded and/or performed with many noted

jazz and popular artists including Ahmad Jamal, Ruth Brown, Dee Dee Bridgewater, Ray Charles, Bob Dylan, Dizzy Gillespie, Lenny Kravitz, Branford Marsalis, Ellis Marsalis, Dianne Reeves, Willie Nelson, Marcus Roberts, Diana Ross, Stevie Wonder and a host of others. Currently, he is the director of jazz studies/professor of music at Northwestern University. Prior to that appointment he was for seven years artistic director of the jazz program at the Juilliard School, and a faculty member teaching saxophone and clarinet. He has also served on the faculties of Florida A & M University, the University of New Orleans, Loyola University in New Orleans, and Xavier University. He received a bachelor of music education degree from Loyola University in New Orleans in 1984, and a master of music degree from Virginia Commonwealth University in Richmond in 1990.

**CARLOS HENRIQUEZ** (Bass) was born in 1979 in the Bronx, New York. After having studied classical guitar in junior high school, he started playing bass at the Juilliard School's Music Advancement Program. Mr. Henriquez entered LaGuardia High School of Music & Art and Performing Arts, where he performed in the LaGuardia Concert Jazz Ensemble, which earned first place in the Jazz at Lincoln Center First Annual Essentially Ellington High

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School Jazz Band Competition and Festival in 1996, and second place the following year. Mr. Henriquez has performed with artists as diverse as Steve Turre, Eddie Palmieri and Tito Puente, Carlos Santana, and George Benson. He traveled with the Jazz at Lincoln Center Orchestra during its 20-city 1998 summer tour through the United States, Canada and Japan. Mr. Henriquez was also featured in on the Jazz at Lincoln Center Orchestra Fall 1998 World Tour, which traveled to 33 cities in Europe, South America and the U.S. Since then, he has recorded, toured, and performed with artists including Wynton Marsalis, Gonzalo Rubalcaba, Danilo Pérez and Celia Cruz. Mr. Henriquez became a full-time member of the Jazz at Lincoln Center Orchestra in 2005.

**SHERMAN IRBY** (*Saxophone*), born and raised in Tuscaloosa, Alabama, began playing music at the age of 12, almost immediately recognizing that it was his life's calling. Upon graduating high school—during which he had the opportunity to play and record with gospel immortal James Cleveland—Mr. Irby attended Clark Atlanta University and graduated with a B.A. in Music Education. He joined Atlanta-based piano legend Johnny O'Neal's quintet in 1991. After moving to New York in 1994, he quickly connected with the fertile and vital scene at Smalls, where he was a regular until 1997. He recorded his first two albums, *Full Circle* and *Big Mama's Biscuits*, released in 1996 and 1998 respectively. During the Smalls period he also toured the U.S. and the Caribbean with the Boys Choir of Harlem in 1995; was a member of the Jazz at Lincoln Center Orchestra from 1995 to 1997; recorded and toured with Marcus Roberts and participated in the incomparable Betty Carter's Jazz Ahead Program during those same years; and began his four-year stint with Roy Hargrove in 1997. Irby also released three more recordings—*Black Warrior*, *Faith*, and *Organ Starter*. Departing from Roy Hargrove's ensemble around the same time, Sherman shifted his primary focus to his own group. Although this is his primary commitment, Irby took the opportunity to join the final ensemble of the peerless Elvin Jones in 2004, and after Elvin's passing, joined Papo Vázquez's Pirates Troubadours. Currently, he has rejoined the Jazz at Lincoln Center Orchestra and continues to perform with his quartet and his newly formed group, Organomics.

**ALI JACKSON JR.** (*Drums*) developed his talent on drums at an early age. In 1993, he graduated from Cass Tech High School and was the recipient of Michigan's prestigious Artserv "Emerging Artist" award in 1998. As a child, he was selected as the soloist for the "Beacons of Jazz" concert that honored legend

Max Roach at New School University. After earning an undergraduate degree in music composition at the New School University for Contemporary Music, he studied under Elvin Jones and Max Roach. Mr. Jackson has been part of Young Audiences, a program that educates New York City youth about jazz. He has performed and recorded with artists including Wynton Marsalis, Dee Dee Bridgewater, Aretha Franklin, George Benson, Harry Connick, Jr., KRS-1, Marcus Roberts, Joshua Redman, Vinx, Seito Kinen Orchestra conductor Seiji Ozawa, Diana Krall, and the New York City Ballet. Most recently his production skills can be heard on George Benson's GRP release *Irreplaceable*. Mr. Jackson is also featured on the Wynton Marsalis Quartet *The Magic Hour* (2004) and on the latest release, *From the Plantation to the Penitentiary*. Mr. Jackson collaborated with jazz greats Cyrus Chestnut, Reginald Veal and James Carter on *Gold Sounds* (2005) that transformed indie alternative rock band Pavement songs into unique virtuosic interpretations, with the attitude of the church and juke joint. He has been a member of the Jazz at Lincoln Center Orchestra since 2005. Mr. Jackson currently performs with the Wynton Marsalis Quintet, Horns in the Hood and leads his own Ali Jackson Quartet. He also hosted "Jammin' with Jackson" a series for young musicians at Jazz at Lincoln Center's Dizzy Club Coca-Cola. He is also the voice of "Duck Ellington," a character in the book series *Baby Loves Jazz* that was released in 2006.

**SEAN JONES** (*Trumpet*) earned a degree in classical trumpet performance from Youngstown State University then went on to earn a masters degree from Rutgers University. He is currently a professor of jazz studies and trumpet at Duquesne University. Mr. Jones joined the Jazz at Lincoln Center Orchestra in 2004. In his young career, Mr. Jones has worked with Jimmy Heath, Michelle N'degeocello, Steve Turre, Harry Connick, Jr., Ralph Peterson, the Chico O'Farrill Orchestra, the Gerald Wilson Orchestra, the Illinois Jacquet Big Band, the Louis Armstrong Legacy Band, Charles Fambrough (and was featured on Mr. Fambrough's release *Live At Zanzibar Blue*), Joe Lovano, and the International Jazz Quintet, in addition to leading his own groups. He is a featured soloist on Nancy Wilson's *Turned Blue* CD release. For three years in a row, since 2005, he has been named in the Rising Star Trumpet category by *Downbeat* magazine, as well as being named in the Rising Jazz Artist category in 2007. He has released four albums: *Eternal Journey*, *Gemini*, *Roots*, and *Kaleidoscope*.

**RYAN KISOR** (*Trumpet*) was born on April 12, 1973, in Sioux City, Iowa and began playing trumpet at age four. In 1990, he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. Mr. Kisor enrolled in the Manhattan School of Music in 1991, where he studied with trumpeter Lew Soloff. He has performed and/or recorded with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan, Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, the Philip Morris Jazz All-Stars, and others. As well as being an active sideman, Mr. Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the Jazz at Lincoln Center Orchestra since 1994.

**ELLIOT MASON** (*Trombone*), born in England on January 13, 1977, began trumpet lessons with his father at age four and at age seven, took up the piano. However, struck with an overwhelming curiosity in his father's trombone, young Mason soon switched his focus from the trumpet. At 11 years old, Mr. Mason was already performing as a trombonist in dance halls, theaters, clubs and pubs, concentrating primarily on jazz and improvisation. In 1992, at 15, he won the national Daily Telegraph Young Jazz Soloist (under 25) Award and was featured at John Dankworth's Wavendon Jazz School. By age 16, Mr. Mason left England to join his brother, Brad Mason, at the Berklee College of Music in Massachusetts on a full tuition scholarship. In 1994, Mr. Mason won the prestigious Frank Rosolino Award for outstanding trombone performance abilities. At 18, he won the ITW's Under 29 Jazz Trombone competition, as well as the Slide Hampton Award in recognition of outstanding performance abilities from Berklee. After graduating from Berklee in 1996, he moved to New York City, where he distinguished himself as a respected and highly in demand trombone and

bass trumpet player. While a permanent performer with Jazz at Lincoln Center Orchestra since 2007, Mr. Mason continues to co-lead the Mason Brothers Band with his brother Brad. Mr. Mason's career includes performances with the Count Basie Orchestra, Mingus Big Band, Maria Schneider Orchestra, George Gruntz Concert Jazz Band and the Maynard Ferguson Big Bop Nouveau. He has also performed with Natalie Cole, Randy Brecker, Chris Potter, Mike Stern, Hiram Bullock, Joe Zawinul, Airtio Moreira, John Abercrombie, Abe Laboriel, Gary Husband, Kenny Wheeler, Claudio Roditi, Slide Hampton, Lionel Loueke among others.

**TED NASH** (*Saxophones, Clarinets and Flutes*) Composer and multi-instrumentalist Ted Nash was born in Los Angeles into a musical family—his father Dick Nash and uncle are Ted Nash both being well-known jazz and studio musicians. He first came to New York at the age of 18 and soon after released his first album, *Conception*, as a leader. During his first three years in New York he became a regular member of the Gerry Mulligan Big Band, the National Jazz Ensemble, and the Mel Lewis Jazz Orchestra, the latter an association that would last for more than ten years. It was in this fertile environment that Nash began to write his first arrangements. In 1994, Nash was commissioned by the Davos Musik Festival (Switzerland) to compose for a string quartet in a jazz setting. This commission was the inspiration for Nash's CD *Rhyme and Reason*, which was voted one of the top five CDs of 1999 by *Jazz Times* magazine. Currently, Mr. Nash is a member of the Jazz at Lincoln Center Orchestra with Wynton Marsalis, the Jazz Composers Collective and the prestigious faculty at the Juilliard School, as musical director of the Juilliard Jazz Orchestra. Ted's CDs have received many awards, including top ten CDs by *New York Times*, *Village Voice*, *Boston Globe*, *New York Newsday*, *The New Yorker*, *Downbeat*, and *Jazz Times*. Nash has been cited as "rising star" on saxophone the

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past four years in the *Downbeat* Critics Poll, as well as the SESAC National Performance Activity Award for the success of the CD on the radio. Nash's most recent release, *The Mancini Project*, has received much critical acclaim.

**DAN NIMMER** (Piano) was born in 1982 in Milwaukee, Wisconsin. An old soul in a very young body, Mr. Nimmer plays with the spirit, the passion and the soul of someone who has been on the planet much longer. With prodigious technique and innate sense of swing, his playing often recalls that of his own heroes, specifically Oscar Peterson, Wynton Kelly, Erroll Garner and Art Tatum. As a young man, Mr. Nimmer's family inherited a piano and he started playing by ear; he was, if you will, "called" by the instrument. Soon, he asked his parents for some piano lessons. He then began to study classical music with pianist Barbara Bunge. It wasn't long before he was studying with jazz pianist Mark Davis at the Wisconsin Conservatory of Music. At the same time, he began playing gigs in Milwaukee with renowned saxophonist Berkley Fudge. Upon graduation from high school, Mr. Nimmer left Milwaukee to study music at Northern Illinois University. It didn't take him long to become one of Chicago's busiest piano players. He was making his mark on the scene playing with all of the Chicago heavyweights. It was because of this that Mr. Nimmer decided to leave school following his second year and make the big move to New York City where he immediately emerged into the New York scene. After being in New York for about a year, playing with many different musicians, Mr. Nimmer got a recommendation to play in Wynton Marsalis' band. In 2005, Wynton heard him and hired him to become a member of the Jazz at Lincoln Center Orchestra. In addition to Wynton Marsalis, Mr. Nimmer has performed and/or recorded with Jimmy Cobb, Frank Wess, Clark Terry, Cassandra Wilson, Benny Golson, Ed Thigpen, Wes "Warmdaddy" Anderson, Fared Haque and many more. He has released two albums, the first is *Tea For Two* and the most recent is *Kelly Blue* which features bassist John Webber and legendary jazz drummer Jimmy Cobb.

**MARCUS PRINTUP** (Trumpet) was born and raised in Conyers, Georgia. He had his first musical experiences hearing the fiery gospel music his parents sang in church. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991, Mr. Printup's life changed drastically when he met his mentor, the great pianist Marcus Roberts. Mr. Roberts introduced him to Wynton Marsalis, which led to his induc-

tion into the Jazz at Lincoln Center Orchestra in 1993. Mr. Printup has recorded with Betty Carter, Dianne Reeves, Eric Reed, Madeline Peyroux, Ted Nash, Cyrus Chestnut, Wycliffe Gordon and Mr. Roberts among others. Mr. Printup has several records as a leader, *Song for the Beautiful Woman*, *Unveiled*, *Hub Songs*, *Nocturnal Traces*, *The New Boogaloo*, *Peace in the Abstract* and his latest release *Bird of Paradise*. He made his screen debut in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack.

**JOE TEMPERLEY** (Baritone and Soprano Saxophones, Bass Clarinet) was born in Scotland and first achieved prominence in the United Kingdom as a member of Humphrey Lyttelton's band from 1958 to 1965, which toured the U.S. in 1959. In 1965, he came to New York City, where he performed and/or recorded with Woody Herman, Buddy Rich, Joe Henderson, Duke Pearson, the Jazz Composer's Orchestra, the Thad Jones-Mel Lewis Orchestra and Clark Terry, among many others. In October 1974, he toured and recorded with The Duke Ellington Orchestra as a replacement for Harry Carney. Mr. Temperley played in the Broadway show *Sophisticated Ladies* in the 1980s, and his film soundtrack credits include *Cotton Club*, *Biloxi Blues*, *Brighton Beach Memoirs*, *When Harry Met Sally*, and *Tune in Tomorrow*, composed by Wynton Marsalis. Mr. Temperley is a mentor and a co-founder of the FIFE Youth Jazz Orchestra program in Scotland, which now enrolls 70 young musicians ages seven to 17 playing in three full-size bands. Mr. Temperley has released several albums as a leader, including *Nightingale* (1991), *Sunbeam and Thundercloud* with pianist Dave McKenna (1996), *With Every Breath* (1998) and *Double Duke* (1999) with several fellow Jazz at Lincoln Center Orchestra members. In 2006 he released *Portraits* and released *Cocktails for Two* in 2007. He is an original member of the Jazz at Lincoln Center Orchestra and serves on the faculty of the Juilliard Institute for Jazz Studies and Manhattan School of Music. Mr. Temperley was named in *Downbeat* magazine's 2007 Critic's Poll for Rising Star Baritone Saxophone.

Jazz at Lincoln Center Orchestra last performed at the Kimmel Center in December 2006.

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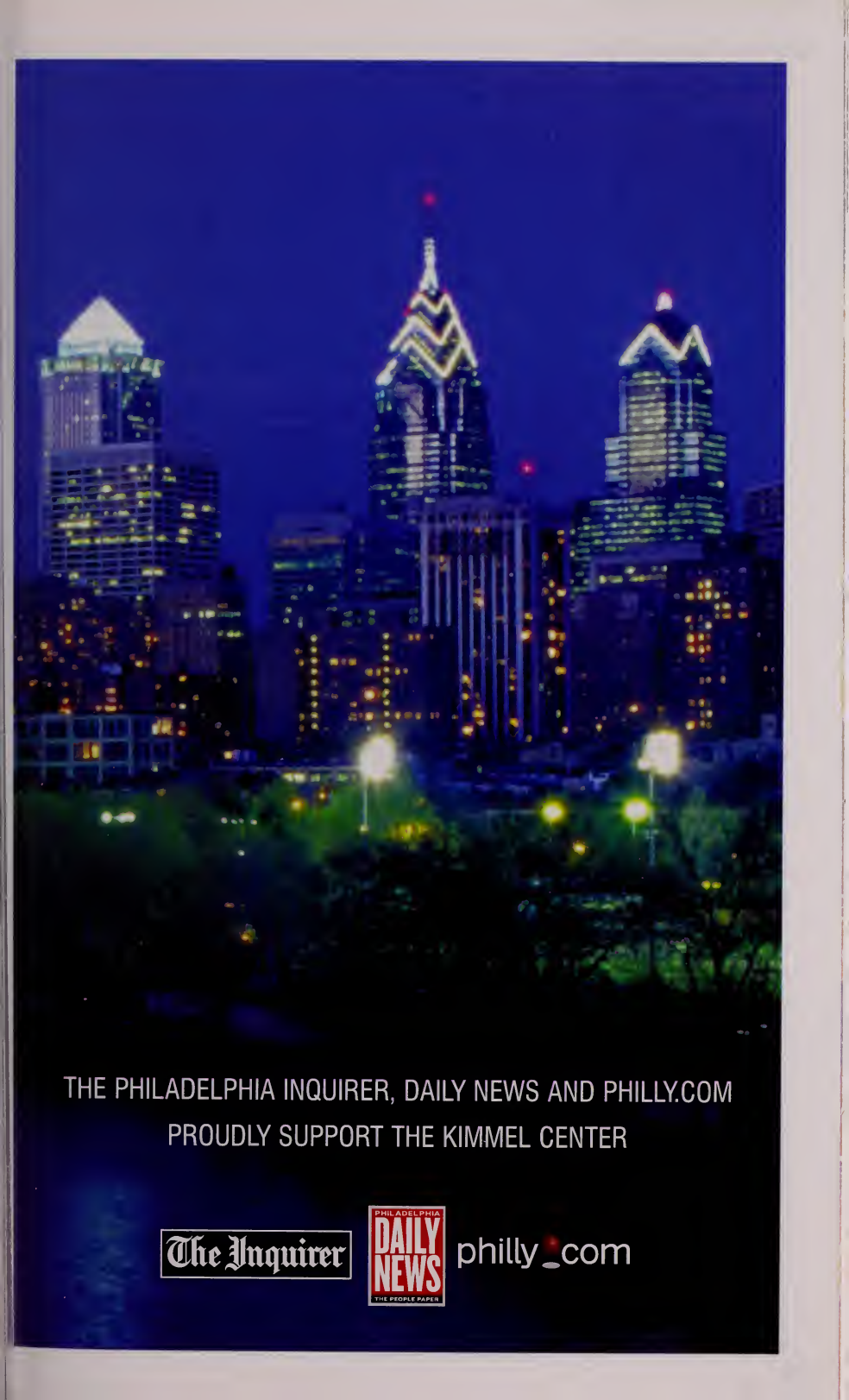
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As the lead singer of the Smiths, arguably the most important indie band in Britain during the '80s, Morrissey's theatrical crooning and literate, poetic lyrics—filled with romantic angst, social alienation, and cutting wit—

connected powerfully with a legion of similarly sensitive, disaffected youth. These fans turned The Smiths into stars in Britain, exerting tremendous pull over much of the country's guitar-based music for many years after their breakup, and even if the group remained underground cult artists in the States, they had a fanbase that slowly, steadily grew larger over the years. Indeed, a few years after The Smiths's breakup in 1987, Morrissey's American cult had grown to the point where he became more popular in the U.S. than in his homeland, where he nevertheless was never far from the music press headlines. After a quiet period around the turn of the millennium, Morrissey launched a comeback in 2004 with *You Are the Quarry*, an album whose success proved that he remained one of the most beloved figures in alternative rock.

**STEPHEN PATRICK MORRISSEY** was born May 22, 1959, in Manchester, England; not surprisingly a shy, awkward youth, he became obsessed with music and film as a teenager and devoted his writing talents to penning a New York Dolls fanzine (he was the president of their U.K. fan club), as well as a tribute to James Dean and numerous opinionated letters to the weekly music paper *Melody Maker*. During the explosion of punk in the late '70s, Morrissey unsuccessfully auditioned for Slaughter & the Dogs and sang for a brief period with a band called the Nosebleeds. He met guitarist Johnny Marr in 1982 and the two began writing songs together, forging one of the most productive partnerships British pop had seen in quite some time. The Smiths' 1983 debut single, "Hand in Glove," a love song filled with oblique references to homosexuality, made them an underground sensation in the U.K. and as Morrissey attracted more attention, he demonstrated a flair for manipulating the media. His interviews were filled with blunt, unpredictable opinions and intentionally outrageous statements and his notoriety wasn't hurt by his stage presence (he performed wearing a hearing aid with flowers sticking out of his back pockets) or his self-proclaimed celibacy in the wake of much speculation about his sexuality.

Possessed of a darkly cynical bent as a lyricist, he was often misinterpreted as advocating some of the more disturbing things he sang about, which only added to the furor surrounding the band. The Smiths' eponymous 1984 debut was a smash in the U.K. and in its wake, Morrissey began promoting his political views, heavily criticizing Margaret Thatcher, and advocating vegetarianism (hence the title of the follow-up LP, *Meat Is Murder*). *The Queen Is Dead* (1986) was acclaimed as a masterpiece, but friction between Morrissey and Marr was growing. Marr departed after 1987's *Strangeways, Here We Come* and Morrissey broke up the rest of the band to begin a solo career.

After Marr's defection, Morrissey began creating new material with producer Stephen Street. His first two solo singles, "Suedehead" and the gorgeous "Everyday Is Like Sunday," were significant British hits in 1988 and his first album, *Viva Hate* (its title a reference to the Smiths' breakup), was commercially and critically well received. He released several more high-quality singles, including "The Last of the International Playboys" and "Interesting Drug," but spent an inordinate amount of time laboring on the follow-up album, issuing the stopgap compilation *Bona Drag* in 1990. In the meantime, the Manchester fad was sweeping British indie music and when *Kill Uncle* was finally released in 1991, it only magnified the disappointment. U.K. reviewers took Morrissey to task, suggesting that the record marked the end of his glory days and that he would never be able to match the songs he'd written in tandem with Marr.

1992's Mick Ronson-produced *Your Arsenal* was a smashing return to form; Morrissey used his new guitar tandem of Alain Whyte (who co-wrote much of the material) and Boz Boorer (formerly of rockabilly revivalists the Polecats) to full advantage in crafting a crunchy, glammed-up record. It easily ranked as the hardest-rocking of his career. Meanwhile, over in the U.S., Morrissey's tour sold extremely well, and he managed to sell out L.A.'s Hollywood Bowl even faster than the Beatles had.

His confidence renewed by his American success (to the point where he permanently moved to Los Angeles), Morrissey delivered an equally strong follow-up in 1994's calmer *Vauxhall and I*, which even got him his first Top 50 singles chart entry in the U.S. with the MTV-supported "The More You Ignore Me, the Closer I Get." A compilation, *The World of Morrissey*, followed in 1995, after which he switched labels for the first time since the Smiths' debut album. Also issued in 1995 was

the prog rock-informed *Southpaw Grammar*. In 1996, he moved to another new label and released *Maladjusted* the following year.

In the years that followed, Morrissey remained a massively popular touring attraction on the strength of his singular identity. Finally, he released his first studio album in seven years—2004's *You Are the Quarry*. The concert recording *Live at Earls Court* followed one year later. His *Ringleader of the Tormentors* was produced by Tony Visconti (T. Rex, David Bowie) and released in spring 2006. Morrissey released *Years of Refusal* this month—his first studio album since 2006's *Ringleader of the Tormentors*.

Hailing from Manchester and featuring a frontman, Liam Fray, with a penchant for both talking up his own positive attributes and getting into verbal scraps with other bands, **THE COURTEENERS** have gotten regular comparisons in the U.K. music press to the leading lights of three previous waves of Manc Britpop, the Smiths, the Stone Roses and Oasis. The band's alternately jangly and bombastic brand of indie guitar rock bears the influence of all three acts, as well as comparisons to contemporaries like the Arctic Monkeys and Kasabian. The Courteeners formed in Manchester in 2006, when the 22-year-old

Fray—already becoming well known around town for his solo acoustic singer-songwriter gigs—brought three of his childhood friends to form a proper band: lead guitarist Daniel Conan Moores, bassist Mark Cuppelo and drummer Michael Campbell. The newly-formed Courteeners apparently took their name from an alteration of a make of car Ford produced in the UK in the '60s and '70s, the Cortina. (There already was a group called the Cortinas, a first-wave British punk band best known for their 1978 single "Defiant Pose" whose guitarist Nick Sheppard and drummer Daniel Swan later joined the final lineup of the Clash and American power-poppers the Sneetches, respectively.) Signing to Loog Records, the Courteeners released their limited edition debut single, "Cavorting," in August 2007. Three more singles, "Acrylic," "What Took You So Long?" and "Not Nineteen Forever," made the charts between October 2007 and March 2008, prior to the release of their debut album. Produced by Stephen Street and featuring a painting of Audrey Hepburn by Fray on the cover, *St. Jude* was released in April 2008.

This evening is Morrissey's and the Courteeners' Academy of Music debut.

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7:30 PM

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HONORING CANNONBALL ADDERLY AND JOHN COLTRANE, SAXOPHONE

## Bobby Watson Quartet

**Bobby Watson**, saxophone

**Larry Willis**, piano

**Curtis Lundy**, bass

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*There will be one intermission during this evening's performance.*



*Photo by Lafiya Watson*

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## ABOUT THE ARTISTS

### KIND OF BLUE

More than just a cherished jazz album, Miles Davis's *Kind of Blue* is a landmark of 20th-century culture, a synthesis of harmonic languages that continues to influence listeners across all boundaries of genre and style. Recorded in 1959, the album turned away from the dense motion of bebop toward a sparser, more meditative music known as modal jazz. In this framework, the improviser was challenged to create melody over passages of extended static harmony, entering new areas of sonic investigation and group interplay. Yet Davis still harnessed the fundamental jazz properties of swing time and blues phrasing, even as he brought new impressionistic tone colors to the jazz universe, influenced in no small part by modern classical music.

Technical aspects aside, *Kind of Blue* is a masterpiece thanks to its unforgettable, deceptively simple songs, nearly all of which are required repertoire for jazz players the world over. The album also featured a breathtaking band, with Davis joined by John Coltrane, Cannonball Adderley, Wynton Kelly, Bill Evans, Paul Chambers and Jimmy Cobb. All trailblazing individuals who helped redefine their instruments, these players reached another level of transcendent beauty when they gathered as an ensemble. The result lives on through the ages.

### BOBBY WATSON

Of all the elements that made *Kind of Blue* a masterpiece, the saxophones of John Coltrane and Julian "Cannonball" Adderley were essential: complex and wildly contrasting, a counterpoint to the sparse radiance of Miles Davis's trumpet. Bobby Watson is an heir to both these legends, his playing deeply influenced by Adderley's blues-soaked bebop authority as well as Coltrane's revolutionary harmonic approach.

A native of Kansas City, Kansas, Watson came of age in the late '70s as alto saxophonist and musical director for Art Blakey and the Jazz Messengers. He stayed on until 1981 and groomed a newcomer to the Messengers, Wynton Marsalis, for future success. Since then, in addition to working with countless jazz greats, Watson has gained renown as a prolific composer, a founder of the 29<sup>th</sup> Street Saxophone Quartet, and leader of Horizon, one of the truly groundbreaking small bands of the modern era.

Watson currently leads the Live and Learn Band, featured on his most recent Palmetto release *From the Heart*. As the first William and Mary Grant/Missouri Endowed Professor in

Jazz Studies at University of Missouri-Kansas City, he continues to have a huge impact on young players, following Blakey's example and passing the tradition down through the ages.

A saxophonist, composer, arranger and educator, Bobby Watson grew up in Kansas City, Kan. He trained formally at the University of Miami, a school with a distinguished and well-respected jazz program. After graduating, he proceeded to earn his "doctorate"—on the bandstand—as musical director of Art Blakey's Jazz Messengers. The group, created in 1955 by late legendary drummer who died in 1990, showcased a rotating cast of players, many who, like Watson, would go on to have substantial careers as bandleaders in their own right. The Jazz Messengers—frequently referred to as the "University of Blakey"—served as the ultimate "postgraduate school" for ambitious young players.

After completing a four-year-plus Jazz Messengers tenure (1977–1981), the gifted Watson became a much-sought after musician, working along the way with a potpourri of notable artists—peers, elder statesmen and colleagues all—including, but not limited to: drummers Max Roach and Louis Hayes, fellow saxophonists George Coleman and Branford Marsalis, celebrated multi-instrumentalist Sam Rivers and trumpeter Wynton Marsalis (who joined the Jazz Messengers at least in part at the suggestion of Watson). In addition to working with a variety of instrumentalists, Watson served in a supporting roll for a number of distinguished and stylistically varied vocalists including: Joe Williams, Dianne Reeves, Lou Rawls, Betty Carter and Carmen Lundy.

Later, in association with bassist Curtis Lundy and drummer Victor Lewis, Watson launched the first edition of Horizon, an acoustic quintet modeled in many ways after the Jazz Messengers but one with its own distinct slightly more modern twist. Among the group's other talented members were pianist Ed Simon, trumpeter Terrell Stafford, and bassist Essiet Okon Essiet. Clearly, by all critical accounts, Horizon, which still performs together occasionally, is now considered as one of the preeminent small groups of the mid-1980s to mid-1990s. The group recorded several highly acclaimed titles, including *Post-Motown Bop* and *Midwest Shuffle, Live!*; it was a compendium that captured the group in concert at a number of locations circa 1993.

In addition to his work with Horizon, Watson also led a group known as the High Court of Swing—a tribute to the music of Johnny Hodges—as well as the Grammy-nominated

16-piece, large ensemble Tailor-Made Big Band. The lyrical stylist is also a founding member of the well-respected 29<sup>th</sup> Street Saxophone Quartet, an all-horn, four-piece ensemble.

For close to three decades Watson has contributed consistently intelligent, sensitive and well-thought out music to the modern-day jazz lexicon. He wrote original music for the soundtrack of *A Bronx Tale*, Robert DeNiro's 1993 directorial debut. All told, Watson, the immensely talented and now-seasoned veteran, has issued close to 30 recordings as a leader. He appears on 100-plus other recordings, performing as either co-leader or in support of other like-minded musicians. The saxophonist has recorded more than 100 original compositions, many that have become classics and oft-recorded titles interpreted by his fellow musicians.

His long-time publisher, Second Floor Music, makes many of his original combo and big band compositions and arrangements available to other professionals internationally as well as domestically. In fact, many high school and college bands—in both large and small ensemble configurations—look to interpret many of Watson's fine compositions.

In December 2007—with the publication of "Bobby Watson Volume 119"—a play-a-long of 13 of his most well known compositions—the saxophonist became part of the legendary Jamey Aebersold play-a-long educational series; it is a roster that includes numerous jazz icons: Charlie Parker, John Coltrane, Duke Ellington, Miles Davis, Thelonious Monk, Joe Henderson, Cannonball Adderley, Herbie Hancock and Horace Silver.

Watson's classic 1986 release, *Love Remains* has long been recognized by the *Penguin Guide to Jazz*. Having received the publication's highest rating it was then identified in the ready reference book's seventh edition as a part of its "core collection," joining other entries by a number of aforementioned jazz masters as a recording that any jazz aficionado should own.

Most recently Watson has been recording for the Palmetto label. On the heels of *Live & Learn* (2005) and *Horizon Reassembled* (2006) he issued *From the Heart*, which unveils his latest band, a co-led project where he again shares the kudos with bassist Lundy. The release, issued in March 2008, went to number one on the national jazz airplay chart and remained there for nine weeks.

In addition to his compositional and performance prowess Watson is equally respected as an educator, as someone who continues to inspire those who desire to follow him into the jazz field.

He served as a member of the adjunct faculty and taught private saxophone at William Patterson University from 1985–1986 and Manhattan School of Music from 1996–1999.

A tireless worker and a "team player," Bobby Watson has been a first-call musician for nearly three decades. A New York-based resident for most of his professional life, in 2000 Bobby Watson became intrigued at the prospect of returning home when he was approached by the University of Missouri-Kansas City and asked to take a full-time faculty position. Lured to his Midwestern surroundings and the western border of the Show-Me State, Watson was selected and named as the first William D. and Mary Grant/Missouri, Distinguished Professorship in Jazz Studies at the University of Missouri-Kansas City. He has welcomed the challenge these past eight years where he has served as the UMKC Conservatory of Music and Dance's Director of Jazz Studies.

Further demonstrating his commitment to the field of jazz education, Watson currently also holds the position of Artistic Director for the highly acclaimed Thelonious Monk Institute's "Jazz in America" ([www.jazzinamerica.org](http://www.jazzinamerica.org)) Informance Program, which presents dozens of informational concerts and jazz workshops around the nation on an ongoing basis.

Those who love to see and hear Bobby Watson perform live should not worry. As in-demand as ever, the lyrical saxophonist balances his teaching responsibilities with engagements at major venues throughout the world including appearances at clubs, festivals, on campuses and at Performing Arts Centers.

Bobby Watson is making his Kimmel Center debut this evening.

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The safety and comfort of visitors, artists, volunteers and staff at the Kimmel Center and the Academy of Music are of paramount importance. In the event of an emergency, audience members will be advised of appropriate procedures by ushers and security staff.

At this time, please take note of the exit nearest you. A red, illuminated EXIT sign should be visible, with an arrow indicating the direction of the exit door. Should an emergency arise, you will be directed to leave the auditorium and further instructions will be provided as to the safest and quickest way to exit the building. Patrons who need special assistance should contact an usher.

### ACCESSIBILITY

The Kimmel Center is wheelchair-accessible from its east and north entrances; the Academy of Music is wheelchair-accessible from the east lobby entrance on Broad Street. Elevators serve all levels of Verizon Hall, Perelman Theater and the Academy of Music. Accessible seating is available on all levels of the Kimmel Center and all restrooms are ADA compliant. At the Academy of Music, accessible seating is available in the Parquet and Balcony levels, with accessible restrooms located on the Canteen level. Assistive listening devices are available for loan. Large-print programs are available upon request of an usher at all Kimmel Center Presents performances. A limited number of ADA-compliant parking spaces are available in the Kimmel Center garage.

### AMENITIES

The Kimmel Center Box Office is open every day from 10 am to 6 pm, later on performance evenings.

A complimentary coat check is located on the lower mezzanine level of the Kimmel Center and on the ground floor of the Academy of Music.

Restrooms are located on both sides of the lower mezzanine and on Tiers 1, 2 and 3 of the Kimmel Center and on all levels of the Academy of Music.

Water fountains are located on all levels.

Payphones are located on the lower mezzanine level of the Kimmel Center.

Smoking is prohibited.

Tours The Kimmel Center offers two free themed tours. One-hour Building and Theater tours are offered Tuesday through Sunday at 1 p.m. The Art & Architecture tour is offered on Saturdays at 10:30 a.m. This 90-minute tour includes our art collection and an in-depth look at the building's architecture. (No theater interiors)

Tours are led by experienced volunteer guides. Sign up at the Information Desk on the day of your tour. Parties of 10 or more are asked to make advance reservations. For group tours or more information, call the Tour Desk at 215-790-5830 or visit [kimmelcenter.org/planning](http://kimmelcenter.org/planning) your visit.

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Please note: with the exception of programs specifically noted as Family Friendly, children under six are not permitted at our concerts. This policy exists to ensure our patrons of the best possible circumstances for the enjoyment of our programs. For Family Friendly events, all audience members, including babes in arms, require a ticket.

### DINING

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Applause, the Gift Shop at the Kimmel Center, features a wide selection of music, clothing, and souvenir items representing the Kimmel Center and its resident companies. Also featured is a wide variety of children's books, toys and games. Hours: open 2 hours prior to performance until ½ hour after curtain.



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# The Curtis Institute of Music

## 2008–09 Student Recital Series

Fifty-Third Student Recital  
Friday, March 20 at 8 p.m.  
Field Concert Hall

Music by Franz Schubert

Please wait for the conclusion of each selection before turning the page, and hold all applause until the end of each set.  
Thank you.

### “An die Musik,” D. 547 (“To Music”)

Text by Franz Schöber

Du holde Kunst, in wieviel grauen Stunden,  
Wo mich des Lebens wilder Kreis umstrickt,  
Hast du mein Herz zu warmer Lieb entzunden,  
Hast mich in eine beßre Welt entrückt!

Oft hat ein Seufzer, deiner Harf entfloßen,  
Ein süßer, heiliger Akkord von dir  
Den Himmel beßrer Zeiten mir erschlossen,  
Du holde Kunst, ich danke dir dafür!

Translation from *The Fischer-Dieskau Book of Lieder* © 1976

Oh kindly Art, in how many a grey hour  
when I am caught in life's unruly round,  
have you fired my heart with ardent love  
and borne me to a better world!

Often has a sigh from your harp,  
a chord, sweet and holy, from you,  
opened for me a heaven of better times;  
Oh kindly Art, for that I thank you!

### “Gretchen am Spinnrade,” D. 118 (“Gretchen at her Spinning Wheel”)

Text by Johann Wolfgang von Goethe

Meine Ruh' ist hin, mein Herz ist schwer,  
Ich finde sie nimmer, und nimmermehr.  
Wo ich ihn nicht hab ist mir das Grab,  
Die ganze Welt ist mir vergällt.

Mein armer Kopf ist mir verrückt,  
Mein armer Sinn ist mir zerstückt.  
Nach ihm nur schau ich zum Fenster hinaus,  
Nach ihm nur geh ich aus dem Haus.

Sein hoher Gang, sein' edle Gestalt,  
Seine Mundes Lächeln, seiner Augen Gewalt,  
Und seiner Rede zauberfluß,  
Sein Händedruck, und ach, sein Kuß!

Mein Busen drängt sich nach ihm hin.  
Ach dürft ich fassen und halten ihn,  
Und küssen ihn so wie ich wollt,  
An seinen Küssen vergehen sollt!

Translation by Fredric Kroll from [recmusic.org](http://recmusic.org)

My peace has fled, my heart is heavy  
Never shall I find it, nevermore.  
Wherever I do not have him is my grave,  
My entire world has turned to gall.

My poor head has gone mad,  
My poor mind is torn apart.  
For him alone do I look out of the window  
For him alone do I leave the house.

His erect gait, his noble figure,  
The smile of his mouth, the power of his gaze,  
And the magic flow of his speech,  
The pressure of his hands, and ah! his kiss!

My bosom is driven toward him.  
Ah, might I clasp and hold him!  
And kiss him quite at my will,  
And at his kisses lose consciousness!

**“Frühlingsglaube,” D. 686 (“Spring Faith”)**

Text by Johann Ludwig Uhland

Die linden Lüfte sind erwacht,  
Sie säuseln und weben Tag und Nacht,  
Sie schaffen an allen Enden.  
O frischer Duft, o neuer Klang!  
Nun, armes Herze, sei nicht bang!  
Nun muß sich alles, alles wenden.

Die Welt wird schöner mit jedem Tag,  
Man weiß nicht, was noch werden mag,  
Das Blühen will nicht enden;  
Es blüht das fernste, tiefste Tal:  
Nun, armes Herz, vergiß der Qual!  
Nun muß sich alles, alles wenden.

Translation by David Gordon from [recmusic.org](http://recmusic.org)

Balmy breezes are awakened,  
They whisper and move day and night,  
And everywhere creative.  
Oh fresh scent, oh new sound!  
Now, poor heart, don't be afraid!  
Now all, all must change.

With each day the world grows fairer,  
One cannot know what is still to come,  
The flowering refuses to cease.  
Even the deepest, most distant valley is in flower.  
Now, poor heart, forget your torment.  
Now all, all must change.

**“Litanei auf das Fest Aller Seelen,” D. 343 (“Litany for the Feast of All Souls”)**

Text by Johann Georg Jacobi

Ruh'n in Frieden alle Seelen,  
Die vollbracht ein banges Quälen,  
Die vollendet süßen Traum,  
Lebensatt, geboren kaum,  
Aus der Welt hinüberschieden:  
Alle Seelen ruhn in Frieden!

Liebevoller Mädchen Seelen,  
Deren Tränen nicht zu zählen,  
Die ein falscher Freund verließ,  
Und die blinde Welt verstieß  
Alle die von hinnen schieden,  
Alle Seelen ruhn in Frieden!

Und die nie der Sonne lachten,  
Unterm Mond auf Dornen wachten,  
Gott, in reinen Himmelslicht,  
Einst zu sehn von Angesicht:  
Alle die von hinnen schieden,  
Alle Seelen ruhn in Frieden!

Translation copyright © by Emily Ezust, from The Lied and Art Song Texts Page, <http://www.lieder.net>

Rest in peace, all souls  
who have had done with anxious torment,  
who have had done with sweet dreams  
who, sated with life and hardly born,  
have departed from this world:  
all souls rest in peace!

Maiden souls, full of love,  
whose tears cannot be counted,  
who have abandoned a false friend  
and have disowned the blind world;  
all who have parted from here,  
all souls rest in peace!

And those who never smiled at the sun,  
keeping watch on the thorns beneath the moon,  
to see God in the pure heavenly light  
and look him just once in the face:  
all who have parted from here,  
all souls rest in peace!

**“Der Musensohn,” D. 764 (“The Son of the Muses”)**

Text by Johann Wolfgang von Goethe

Durch Feld und Wald zu schweifen,  
Mein Liedchen wegzupfeifen,  
So geht's von Ort zu Ort!  
Und nach dem Takte reget  
Und nach dem Maß beweget  
Sich alles an mir fort.

Ich kann sie kaum erwarten,  
Die erste Blum' im Garten,  
Die erste Blüt' am Baum.  
Sie grüßen meine Lieder,  
Und kommt der Winter wieder,  
Sing ich noch jenen Traum.

Ich sing ihn in der Weite,  
Auf Eises Läng' und Breite,  
Da blüht der Winter schön!  
Auch diese Blüte schwindet,  
Und neue Freude findet  
Sich auf bebauten Höhn.

Denn wie ich bei der Linde  
Das junge Volkchen finde,  
Sogleich erreg ich sie.  
Der stumpfe Bursche bläht sich,  
Das steife Mädchen dreht sich  
Nach meiner Melodie.

Ihr geht den Sohlen Flügel  
Und treibt durch Tal und Hügel  
Den Liebling weit von Haus.  
Ihr lieben, holden Musen,  
Wann ruh ich ihr am Busen  
Auch endlich wieder aus?

Roaming through field and wood,  
Piping along my little song,  
So I go from place to place!  
And to my beat  
And to my measure  
Everything moves with me.

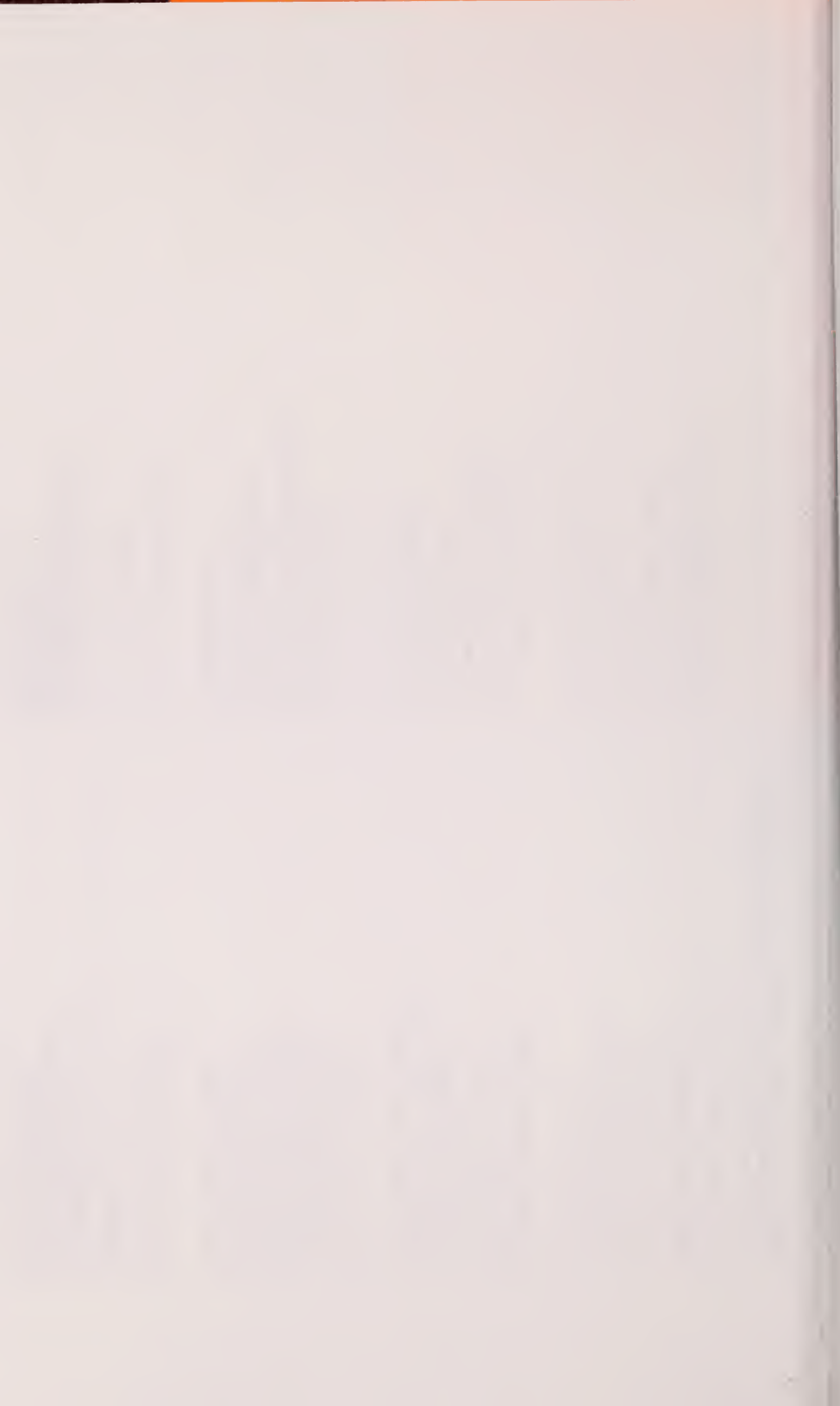
I can hardly wait for them,  
The first bloom in the garden,  
The first blossom on the tree.  
My songs greet them,  
And when winter returns  
I still sing of that dream.

I sing them far and wide,  
Through the ice's realm,  
Then winter blossoms beautifully!  
That bloom disappears, too,  
And new joy is found  
In the hill towns.

For when I, beside the linden,  
Encounter young folks,  
I rouse them at once.  
The swaggering youth puffs up,  
The naive maiden twirls  
To my melody.

You give my feet wings  
And drive through vale and hill  
Your favorite, far from home.  
You dear, kind muses,  
When on her bosom  
Will I finally again find rest?

Translation © Lawrence Snyder and Rebecca Plack from [recmusic.org](http://recmusic.org)



# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Fifty-Fourth Student Recital

Graduation Recital—Kyu Yeon Kim, piano

Monday, March 23 at 8 p.m.

Field Concert Hall



*Kreisleriana*, Op. 16

Robert Schumann

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Sehr langsam

Sehr rasch

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**Preludes, Op. 28**

Frédéric Chopin  
(1810–49)

- No. 1 in C major: Agitato
- No. 2 in A minor: Lento
- No. 3 in G major: Vivace
- No. 4 in E minor: Largo
- No. 5 in D major: Allegro molto
- No. 6 in B minor: Lento assai
- No. 7 in A major: Andantino
- No. 8 in F-sharp minor: Molto agitato
- No. 9 in E major: Largo
- No. 10 in C-sharp minor: Allegro molto
- No. 11 in B major: Vivace
- No. 12 in G-sharp minor: Presto
- No. 13 in F-sharp major: Lento
- No. 14 in E-flat minor: Allegro
- No. 15 in D-flat major: Sostenuto
- No. 16 in B-flat minor: Presto con fuoco
- No. 17 in A-flat major: Allegretto
- No. 18 in F minor: Allegro molto
- No. 19 in E-flat major: Vivace
- No. 20 in C minor: Largo
- No. 21 in B-flat major: Cantabile
- No. 22 in G minor: Molto agitato
- No. 23 in F major: Moderato
- No. 24 in D minor: Allegro appassionato



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## **Performer**

Born in Seoul in 1985, Kyu Yeon Kim began piano study at age five. She was admitted at age fifteen to the Korean National University of Arts, where she earned her Bachelor of Music degree.

Ms. Kim has received first prize at the Bartok-Kabalevsky-Prokofiev International Piano Competition, second prize at the Missouri Southern International Piano Competition, first prize at Gina Bachauer International Young Artists Piano Competition in Salt Lake City, and second prize at the AXA Dublin International Piano Competition.

Since her orchestral debut at age eight, she has collaborated with RTE National Symphony Dublin, Utah Symphony, Seoul Philharmonic, Korean Symphony, Hungarian Chamber Orchestra, and others. She has given concerts and recitals in Korea, Japan, Australia, Europe, and the United States.

Ms. Kim entered The Curtis Institute of Music in 2006. She studies with Gary Graffman and holds the Yvonne K. Druian Fellowship.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Tuesday, March 24 at 8 p.m.

Field Concert Hall

J. S. Bach      Suite No. 3 in C major for Violoncello,  
BWV 1009

Milena Pajaro-van de Stadt, viola

Suite No. 4 in E-flat major for Violoncello,  
BWV 1010

Rachel Kuipers, viola

Paganini      Caprices, Op. 1, selections  
Ray Chen, violin

Schumann      Quintet in E-flat major, Op. 44

Jung Min Choi, violin

Yu-Chien Tseng, violin

Kuan Liu, viola

Summer Hu, cello

Andrew Hsu, piano

Weber      *Andante e Rondo ungarese* in C minor, Op. 35

Rae Feldcamp, bassoon

Jungeun Kim, piano

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Fifty-Fifth Student Recital

Tuesday, March 24 at 8 p.m.

Field Concert Hall



Suite No. 4 in E-flat major for Violoncello, Johann Sebastian Bach  
BWV 1010 (1685–1750)

Prélude

Allemande

Courante

Sarabande

Bourrée

Gigue

Rachel Kuipers, viola

Caprices, Op. 1, selections

Nicolò Paganini

No. 11: Andante

(1782–1840)

No. 21: Amoroso—Presto

No. 5: Agitato

Ray Chen, violin

*Andante e Rondo ongarese in C minor,*

Carl Maria von Weber

Op. 35

(1786–1826)

Rae Feldcamp, bassoon

Jungeun Kim, piano

INTERMISSION

Suite No. 3 in C major for Violoncello, BWV 1009 J. S. Bach

Prélude

Allemande

Courante

Sarabande

Bourrée

Gigue

Milena Pajaro-van de Stadt, viola

Quintet in E-flat major, Op. 44 Robert Schumann

Allegro brillante (1810–56)

In modo d'una marcia: Un poco largamente

Scherzo: Molto vivace

Allegro, ma non troppo

Jung Min Choi, violin

Yu-Chien Tseng, violin

Kuan Liu, viola

Summer Hu, cello

Andrew Hsu, piano



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## **Coach**

The Schumann quintet was prepared by Meng-Chieh Liu.

## **Performers**

Ray Chen, from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Jung Min Choi, from Seoul, is a student of Victor Danchenko and entered Curtis in 2008.

Rae Feldcamp, from Medford, N.J., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Rachel Kuipers, from Rochester, Minn., is a student of Roberto Díaz and entered Curtis in 2008.

Kuan Liu, from Hubei Province, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2008.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Wednesday, March 25 at 8 p.m.

Field Concert Hall

Chopin                      Ballade No. 1 in G minor, Op. 23

Xiaohui Yang, piano

Dvořák                     Quintet in G major, Op. 77

Elizabeth Fayette, violin

Dayna Kristie Anderson, violin

Hyo Bi Sim, viola

Jiyoung Lee, cello

Nathan Vedal, double bass

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Fifty-Sixth Student Recital

Wednesday, March 25 at 8 p.m.

Field Concert Hall



Ballade No. 1 in G minor, Op. 23

Frédéric Chopin  
(1810–49)

Xiaohui Yang, piano

Quintet in G major, Op. 77

Antonín Dvořák  
(1841–1904)

Allegro con fuoco

Scherzo: Allegro vivace

Poco andante

Finale: Allegro assai

Elizabeth Fayette, violin  
Dayna Kristie Anderson, violin  
Hyo Bi Sim, viola  
Jiyoung Lee, cello  
Nathan Vedal, double bass



Tonight's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Dvořák quintet was prepared by Ida Kavafian and Steven Tenenbom.

## Performers

Dayna Kristie Anderson, from Arlington Heights, Ill., is a student of Yumi Ninomiya Scott and entered Curtis in 2005.

Elizabeth Fayette, from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Jiyoung Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Hyo Bi Sim, from Seoul, is a student of Roberto Díaz and entered Curtis in 2005.

Nathan Vedal, from Seattle, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2006.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Friday, March 27 at 8 p.m.

Field Concert Hall

Boccherini      Quintet in A major, Op. 60, No. 3, G. 393

Joseph Silverstein, violin ('50)

Brittany Sklar, violin

Rachel Kuipers, viola

Roberto Díaz, viola ('84)

Hiro Matsuo, cello

Brahms      Quintet No. 2 in G major, Op. 111

Joseph Silverstein, violin ('50)

Brittany Sklar, violin

Roberto Díaz, viola ('84)

Rachel Kuipers, viola

Hiro Matsuo, cello

Dohnányi      Quintet No. 1 in C minor, Op. 1

Brittany Sklar, violin

Joseph Silverstein, violin ('50)

Rachel Kuipers, viola

Hiro Matsuo, cello

Andrew Tyson, piano

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## Upcoming Curtis Performances

Curtis at Longwood Gardens, Kennett Square, Pa.

Friday, April 3 at 8 p.m.

The Curtis String Orchestra presents Vivaldi's *Four Seasons*

Tickets: \$40, includes gardens admission; \$35, Garden Passholder

Preconcert event: 5:30 p.m. tapas representing each season in the East Plaza, followed by a stroll through the conservatory. Tapas table: \$35; \$30, Garden Passholder

Tickets available at the Kimmel Center Box Office and from Ticket Philadelphia at 215-893-1999 or [www.ticketphiladelphia.org](http://www.ticketphiladelphia.org)

Saturday, April 4 at 1 p.m.

Graduation Recital: Maron Khoury, flute, with Hugh Sung, piano ('90)

Works by Bolling, Jolivet, Rodrigo, Sessler, and Widor

Free with gardens admission (\$16); tickets available at [www.longwoodgardens.com](http://www.longwoodgardens.com)

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Fifty-Seventh Student Recital

Friday, March 27 at 8 p.m.

Field Concert Hall



#### Quintet in A major, Op. 60, No. 3, G. 393

Luigi Boccherini

(1743–1805)

Larghetto

Allegro gajo

Tempo di minuetto

Allegretto

Joseph Silverstein, violin

Brittany Sklar, violin

Rachel Kuipers, viola

Roberto Díaz, viola

Hiro Matsuo, cello

#### Quintet No. 1 in C minor, Op. 1

Ernst von Dohnányi

(1877–1960)

Allegro

Scherzo: Allegro vivace

Adagio, quasi andante

Finale: Allegro animato

Brittany Sklar, violin

Joseph Silverstein, violin

Rachel Kuipers, viola

Hiro Matsuo, cello

Andrew Tyson, piano

INTERMISSION

Quintet No. 2 in G major, Op. 111

Johannes Brahms

Allegro non troppo, ma con brio

(1833–97)

Adagio

Un poco allegretto

Vivace ma non troppo presto

Joseph Silverstein, violin

Brittany Sklar, violin

Roberto Díaz, viola

Rachel Kuipers, viola

Hiro Matsuo, cello



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## Performers

Rachel Kuipers, from Rochester, Minn., is a student of Roberto Díaz and entered Curtis in 2008.

Hiro Matsuo, from Chicago, is a student of David Soyer and Peter Wiley and entered Curtis in 2006.

Brittany Sklar, from Garfield, N.J., is a student of Aaron Rosand and entered Curtis in 2004.

Andrew Tyson, from Durham, N.C., is a student of Claude Frank and entered Curtis in 2005.

Roberto Díaz (Viola '84), president, faculty

Joseph Silverstein (Violin '50), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Monday, March 30 at 8 p.m.

Curtis Composers with the Curtis Symphony Orchestra  
Field Concert Hall

Ke-Chia Chen	<i>Broken Crystal</i>
Daniel Shapiro	<i>Mise-en-Scene</i>
	Joshua Gersen, conductor

Matthew Cmiel	<i>Rupture</i>
	Daniel Stewart, conductor

Chris Rogerson	<i>Noble Pond</i>
Wang Jie	<i>Five Faces of Joy</i>
Christopher Weiss	<i>Intermezzo from In a Mirror, Darkly</i>
	Kuok-man Lio, conductor

Limited seating available

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



**Fifty-Eighth Student Recital**

**Curtis Composers with the Curtis Symphony Orchestra**

Monday, March 30 at 8 p.m.

Field Concert Hall



*Five Faces of Joy*

Wang Jie

(b. 1980)

Kuok-man Lio, conductor

*Broken Crystal*

Ke-Chia Chen

(b. 1979)

*Mise-en-scène*

Daniel Shapiro

(b. 1985)

Joshua Gersen, conductor

*Rupture*

Matthew Cmiel

(b. 1989)

Daniel Stewart, conductor

(continued)

*Noble Pond*

Chris Rogerson  
(b. 1988)

*Intermezzo*  
from *In a Mirror, Darkly*

Christopher Weiss  
(b. 1980)

Kuok-man Lio, conductor



Tonight's program will be performed without intermission.  
Photographic and recording equipment may not be used in Field Concert Hall.  
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### Conductors

Joshua Gersen, from Monroe, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2006.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Daniel Stewart, from San Francisco, is a student of Otto-Werner Mueller and entered Curtis in 2007.

## The Curtis Symphony Orchestra

### Violin

Anastasia Agapova  
Dayna Kristie Anderson  
Rebecca Anderson  
Elizabeth Basoff-Darskaia  
Benjamin Beilman  
Maia Cabeza  
Ray Chen  
Hannah Choi  
Nikki Chooi  
Elizabeth Fayette  
Amalia Hall  
Hyo Rim Han  
Zenas Hsu  
Choha Kim  
Jeoung-Yin Kim  
Barbora Kolářová  
Justine Lamb-Budge  
Bryan A. Lee  
Yiying Julia Li  
Richard Lin  
Joel Link  
Zoë Martin-Doike  
Petr Matěják  
Chan Ho Park  
Brittany Sklar  
Malwina Sosnowski  
Josef Špaček  
Xiao Wang

### Viola

Jinsun Hong  
Philip Kramp  
Kuan Liu  
Milena Pajaro-van de Stadt  
Alexander Michael Petersen  
Vicki Powell  
Junping Qian  
Hyo Bi Sim  
Minkyung Sung  
Marina Thibeault  
Sang Hyun Mary Yong

### Cello

Natalie Helm  
Summer Hu  
Jeong Hyoun Lee  
Jiyoung Lee  
Hiro Matsuo  
Sarah Rommel  
Brook Speltz  
Branson Yeast

### Double Bass

Joseph Campagna  
Blake Hinson  
Alexander Jacobsen  
Rex Surany  
Nathan Vedal  
Derek Zadinsky

Flute

Masha Popova  
Bile Zhang  
Sonora Slocum

Oboe

Korey Marshall  
Michelle Duskey  
Camille White

Clarinet

Yao Guang Zhai  
Ruokai Chen  
Keunhee Bruce Cho

Bassoon

Matthew McDonald  
William Short  
Rae Feldcamp

Horn

Rebekah Daley  
Adedeji Bailes Ogunfolu  
Corey Klein  
James Alexander  
Katherine Jordan

Trumpet

Matthew Neal  
Kitzen-Abelson  
Stanford L. Thompson  
Matthew Ebisuzaki

Trombone

Ryan Seay  
Brian Santero  
Nathan Lodge, *bass trombone*

Tuba

Scott Devereaux

Percussion

Benjamin Folk  
Yi Fei Fu  
Nicholas Murry  
Michael Sparhuber  
Mari Yoshinaga

Harp

Madeline G. Blood  
Ko-Ni Choi  
Coline-Marie Orliac  
Danyi Xia

Keyboard

Andrew Hsu

## Composers

Ke-Chia Chen, from Taiwan, is a student of Richard Danielpour and entered Curtis in 2006.

Matthew Cmiel, from San Francisco, is a student of Jennifer Higdon and entered Curtis in 2007.

Chris Rogerson, from Amherst, N.Y., is a student of Jennifer Higdon and entered Curtis in 2006.

Daniel Shapiro, from Haverford, Pa., is a student of Richard Danielpour and David Ludwig and entered Curtis in 2008.

Wang Jie, from Shanghai, is a student of Richard Danielpour and entered Curtis in 2007.

Christopher Weiss, from Portsmouth, N.H., is a student of Richard Danielpour and entered Curtis in 2005.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **Next Student Recital**

Tuesday, March 31 at 8 p.m.

Woodwind Class Recital, conducted by Richard Woodhams ('68)  
Field Concert Hall

Bernard	<b>Divertissement in F major, Op. 36</b>
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Krommer	<b>Partita in E-flat major, Op. 69</b>
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Strauss	<b>Serenade in E-flat major, Op. 7</b>
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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Fifty-Ninth Student Recital

Woodwind Class Recital, conducted by Richard Woodhams

Tuesday, March 31 at 8 p.m.

Field Concert Hall



### Serenade in E-flat major, Op. 7

Richard Strauss

(1864–1949)

Masha Popova, flute

Sonora Slocum, flute

Michelle Duskey, oboe

Jeremy Kesselman, oboe

Ruokai Chen, clarinet

Kelly Coyle, clarinet

Natalya Rose Vrbsky, bassoon

Matthew McDonald, bassoon

Rae Feldcamp, contrabassoon

Rebekah Daley, horn

Corey Klein, horn

Adedeji Bailes Ogunfolu, horn

James Alexander, horn

Richard Woodhams, conductor

Divertissement in F major, Op. 36

Emile Bernard

Andante sostenuto—Allegro molto moderato

(1843–1902)

Allegro vivace

Andante—Allegro non troppo

Masha Popova, flute

Bile Zhang, flute

Korey Marshall, oboe

Camille White, oboe

Ruokai Chen, clarinet

Kelly Coyle, clarinet

Matthew McDonald, bassoon

Natalya Rose Vrbsky, bassoon

Corey Klein, horn

Rebekah Daley, horn

INTERMISSION

Partita in E-flat major, Op. 69

Franz Krommer

Allegro

(1759–1831)

Andante cantabile

Menuetto

Rondo: Allegro

Michelle Duskey, oboe

Korey Marshall, oboe

Kelly Coyle, clarinet

Ruokai Chen, clarinet

Natalya Rose Vrbsky, bassoon

Matthew McDonald, bassoon

Rae Feldcamp, contrabassoon

Katherine Jordan, horn

Adedeji Bailes Ogunfolu, horn

Richard Woodhams, conductor

## Performers

James Alexander, from West Chester, Pa., is a student of Jennifer Montone and entered Curtis in 2008.

Ruokai Chen, from Hockessin, Del., is a student of Donald Montanaro and entered Curtis in 2006.

Kelly Coyle, from Naperville, Ill., is a student of Donald Montanaro and entered Curtis in 2007.

Rebekah Daley, from Cleveland, is a student of Jennifer Montone and entered Curtis in 2006.

Michelle Duskey, from Monroeville, Pa., is a student of Richard Woodhams and entered Curtis in 2007.

Rae Feldcamp, from Medford, N.J., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2008.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Corey Klein, from Agoura Hills, Calif., is a student of Jennifer Montone and entered Curtis in 2006.

Korey Marshall, from Stone Mountain, Ga., is a student of Richard Woodhams and entered Curtis in 2007.

Matthew McDonald, from Huntsville, Ala., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2005.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Masha Popova, from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Sonora Slocum, from New York City, is a student of Jeffrey Khaner and entered Curtis in 2007.

Natalya Rose Vrbsky, from Guilford, Vt., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2008.

Camille White, from Amherst, Mass., is a student of Richard Woodhams and entered Curtis in 2008.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Jeremy Kesselman, guest artist

Richard Woodhams (Oboe '68), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.



### **Next Student Recital**

Wednesday, April 1 at 8 p.m.

Graduation Recital: Matthew McDonald, bassoon  
Field Concert Hall

Solo and chamber works for bassoon by Elgar, Gubaidulina, Pesca, Telemann, and Vivaldi

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Sixtieth Student Recital

Graduation Recital—Matthew McDonald, bassoon

Wednesday, April 1 at 8 p.m.

Field Concert Hall



Concerto in B-flat major, RV 503

Antonio Vivaldi

Allegro non molto

(1678–1741)

Largo

Allegro

Matthew McDonald, bassoon

Joel Link, violin

Bryan A. Lee, violin

Dayna Kristie Anderson, violin

Petr Matěják, violin

Milena Pajaro-van de Stadt, viola

Philip Kramp, viola

Brook Speltz, cello

Blake Hinson, double bass

Kuok-man Lio, harpsichord

Duo Sonata

Sofia Gubaidulina

(b. 1931)

Matthew McDonald, bassoon

William Short, bassoon

Quartet in D minor

Georg Philipp Telemann

from *Musique de table*, 2nd production,

(1681–1767)

TWV 43:d1

Andante

Vivace

Largo

Allegro

Masha Popova, flute  
Timothy Sawyier, oboe  
Matthew McDonald, bassoon  
Brook Speltz, cello  
Kuok-man Lio, harpsichord

INTERMISSION

Romance for Bassoon and Orchestra, Op. 62

Edward Elgar  
(1857–1934)

Matthew McDonald, bassoon  
Shih-Wei Huang, piano

*Mercurio*

Daniel Pesca  
(b. 1985)

Matthew McDonald, bassoon  
Hugh Sung, piano

Prélude et scherzo

Paul Jeanjean  
(1874–1928)

Matthew McDonald, bassoon  
Shih-Wei Huang, piano



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## Performers

Matthew McDonald, from Huntsville, Ala., entered The Curtis Institute of Music in 2005 and studies bassoon with Daniel Matsukawa and Bernard Garfield. Mr. McDonald holds the Myer and Helen K. Schwartz Annual Fellowship.

Mr. McDonald is co-principal of the ProMusica Chamber Orchestra in Columbus, Ohio, and also performs with Mimesis Ensemble, a New York City-based contemporary music ensemble. He has soloed with the Cleveland and Huntsville Symphony orchestras. On the Curtis Student Recital Series, he performed *Six Past Midnight*, a bassoon concerto written by colleague Christopher Weiss.

Mr. McDonald was a finalist in the 2005 ARTS Awards program from the National Foundation for Advancement in the Arts. He has attended the Boston University Tanglewood Institute, Tanglewood Music Center, Spoleto Festival USA, Aspen Music Festival, and Music Academy of the West. Prior to entering Curtis, Mr. McDonald completed the young artist program at the Cleveland Institute of Music.

This summer Mr. McDonald will be part of the Schleswig-Holstein Music Festival Orchestra. He will attend the Shepherd School of Music at Rice University in the fall.

Dayna Kristie Anderson, from Arlington Heights, Ill., is a student of Yumi Ninomiya Scott and entered Curtis in 2005.

Blake Hinson, from West Des Moines, Iowa, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2005.

Shih-Wei Huang, from Tao-Yuan, Taiwan, is a student of Claude Frank and Eleanor Sokoloff and entered Curtis in 2003.

Philip Kramp, from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005.

Bryan A. Lee, from Radnor, Pa., is a student of Victor Danchenko and entered Curtis in 2005.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Petr Matěják, from Říčany-Strašín, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2006.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Masha Popova, from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

William Short, from Round Rock, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2006.

Brook Speltz, from La Cañada, Calif., is a student of Peter Wiley and entered Curtis in 2005.

Timothy Sawyer (Oboe '08)

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.



### **Next Student Recital**

Friday, April 3 at 8 p.m.

Field Concert Hall

Works by Chopin, Ewald, Liebermann, Liszt, and Mišek

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Sixty-First Student Recital

Friday, April 3 at 8 p.m.

Field Concert Hall



#### Sonata No. 2 in E minor, Op. 6

Adolf Mišek

Con fuoco

(1875–1956)

Andante cantabile

Furiant: Allegro energico

Finale: Allegro appassionato

Alexander Jacobsen, double bass

Jungeun Kim, piano

#### Sonata for Flute and Piano, Op. 23

Lowell Liebermann

Lento

(b. 1961)

Presto energico

Masha Popova, flute

Hugh Sung, piano

#### Quintet No. 3 in D-flat major, Op. 7

Victor Ewald

Allegro moderato

(1860–1935)

Intermezzo: Moderato

Andante

Vivo

Matthew Neal Kitzen-Abelson, trumpet

Sara Huebner, trumpet

Adedeji Bailes Ogunfolu, horn

Samuel Schlosser, trombone

Scott Devereaux, tuba

## INTERMISSION

### Preludes, Op. 28

Frédéric Chopin  
(1810–49)

- No. 1 in C major: Agitato
- No. 2 in A minor: Lento
- No. 3 in G major: Vivace
- No. 4 in E minor: Largo
- No. 5 in D major: Allegro molto
- No. 6 in B minor: Lento assai
- No. 7 in A major: Andantino
- No. 8 in F-sharp minor: Molto agitato
- No. 9 in E major: Largo
- No. 10 in C-sharp minor: Allegro molto
- No. 11 in B major: Vivace
- No. 12 in G-sharp minor: Presto
- No. 13 in F-sharp major: Lento
- No. 14 in E-flat minor: Allegro
- No. 15 in D-flat major: Sostenuto
- No. 16 in B-flat minor: Presto con fuoco
- No. 17 in A-flat major: Allegretto
- No. 18 in F minor: Allegro molto
- No. 19 in E-flat major: Vivace
- No. 20 in C minor: Largo
- No. 21 in B-flat major: Cantabile
- No. 22 in G minor: Molto agitato
- No. 23 in F major: Moderato
- No. 24 in D minor: Allegro appassionato

### *Rhapsodie espagnole*

Franz Liszt  
(1811–86)

Haochen Zhang, piano



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## **Coach**

The Ewald quintet was prepared by David Bilger.

## **Performers**

Scott Devereaux, from Washington, Mich., is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2008.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Matthew Neal Kitzen-Abelson, from Collegeville, Pa., is a student of David Bilger and entered Curtis in 2005.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Masha Popova, from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Samuel Schlosser, from Seattle, is a student of Nitzan Haroz and entered Curtis in 2007.

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005.

Jungeun Kim, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Monday, April 6 at 8 p.m.

Field Concert Hall

Burton	<b>Sonatina</b> Sonora Slocum, flute Hugh Sung, piano ('90)
Enescu	<b>Légende</b> Matthew Ebisuzaki, trumpet Hugh Sung, piano ('90)
Hindemith	<b>Sonata for Horn and Piano (1939)</b> Rebekah Daley, horn Hugh Sung, piano ('90)
Schubert	<b>Fantasy in C major, D. 934</b> Petr Matěják, violin Yen Yu Chen, piano
Smetana	<b>Quartet No. 1 in E minor ("From My Life")</b> Yiying Julia Li, violin Rebecca Anderson, violin Marina Thibeault, viola Sarah Rommel, cello

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Sixty-Second Student Recital

Monday, April 6 at 8 p.m.

Field Concert Hall

#### *Légende*

George Enescu  
(1881–1955)

Matthew Ebisuzaki, trumpet  
Hugh Sung, piano

#### *Sonatina*

Eldin Burton  
(1913–85)

Allegretto grazioso

Andantino sognando

Allegro giocoso, quasi fandango

Sonora Slocum, flute

Hugh Sung, piano

#### *Fantasy in C major, D. 934*

Franz Schubert  
(1797–1828)

Petr Matěják, violin

Yen Yu Chen, piano

INTERMISSION

Sonata for Horn and Piano (1939)

Paul Hindemith  
(1895–1963)

Mäßig bewegt

Ruhig bewegt

Lebhaft

Rebekah Daley, horn  
Hugh Sung, piano

Quartet No. 1 in E minor ("From My Life")

Bedrich Smetana  
(1824–84)

Allegro vivo appassionato

Allegro moderato a la polka

Largo sostenuto

Vivace

Yiying Julia Li, violin  
Rebecca Anderson, violin  
Marina Thibeault, viola  
Sarah Rommel, cello



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Coaches

The Schubert fantasy was prepared by Ida Kavafian.

The Smetana quartet was prepared by Steven Tenenbom.

## Performers

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Rebekah Daley, from Cleveland, is a student of Jennifer Montone and entered Curtis in 2006.

Matthew Ebisuzaki, from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007.

Yiying Julia Li, from Houston, is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Petr Matějčák, from Říčany-Strašín, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2006.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Sonora Slocum, from New York City, is a student of Jeffrey Khaner and entered Curtis in 2007.

Marina Thibeault, from Québec City, is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recitals

Tuesday, April 7 at 5:15 p.m.

Graduation Recital: Erin Schreiber, violin, with Teddy Abrams,  
piano (Conducting '08)

Field Concert Hall

Bartók	Sonata No. 1 for Violin and Piano
Novacek	Selections from Four Rags
Raff	Cavatina from Six Morceaux, Op. 85
Schubert	Rondo in A major for Violin and Orchestra, D. 438 Erin Schreiber, violin Teddy Abrams, piano (Conducting '08)
Schnittke	Fugue Erin Schreiber, violin



Tuesday, April 7 at 8 p.m.

Graduation Recital: Brook Speltz, cello

Field Concert Hall

Barber	Sonata in C minor, Op. 6
Beethoven	Sonata No. 3 in A major, Op. 69
Schumann	Adagio and Allegro, Op. 70 Brook Speltz, cello Hugh Sung, piano ('90)
Couperin	Pièces en concert Brook Speltz, cello Joel Link, violin Bryan A. Lee, violin Philip Kramp, viola Natalie Helm, cello

Programs are subject to change.

Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Sixty-Third Student Recital

Graduation Recital—Erin Schreiber, violin, with Teddy Abrams,  
piano

Tuesday, April 7 at 5:15 p.m.

Field Concert Hall



### Fugue

Alfred Schnittke  
(1934–98)

Erin Schreiber, violin

Rondo in A major for Violin and Orchestra,  
D. 438

Franz Schubert  
(1797–1828)

Sonata No. 1 for Violin and Piano

Allegro appassionato

Adagio

Allegro molto

Béla Bartók  
(1881–1945)

Cavatina

from Six Morceaux, Op. 85

Joachim Raff  
(1822–82)

Four Rags, selections

No. 3: Cockles

No. 1: Intoxication

John Novacek  
(b. 1964)

Erin Schreiber, violin

Teddy Abrams, piano



This afternoon's program will be performed without intermission.

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## Performers

Erin Schreiber is the assistant concertmaster of the Saint Louis Symphony Orchestra, a post that she assumed in May 2008 at the age of twenty. In 2008 Ms. Schreiber held a concertmaster fellowship at the Aspen Music Festival. She has appeared in recital throughout the United States, as well as in London, Sweden, and, most recently, Neuenkirchen, Germany. She has also appeared as soloist with the Richardson Symphony, Gateway Festival, and Alton Symphony orchestras and has performed for such dignitaries as Colin Powell and former President Jimmy Carter. Past teachers have included Roland and Almita Vamos, Elisa Barston, and Robert Lipsett.

Erin entered The Curtis Institute of Music in 2004 and studied with Pamela Frank, Jaime Laredo, and Joseph Silverstein. She was featured on the TV show *Great Day St. Louis* and in the November 2008 issue of *St. Louis Magazine*.

## Teddy Abrams (Conducting '08)

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **Next Student Recital**

Tuesday, April 7 at 8 p.m.

Graduation Recital: Brook Speltz, cello

Field Concert Hall

Barber	Sonata in C minor, Op. 6
Beethoven	Sonata No. 3 in A major, Op. 69
Schumann	Adagio and Allegro, Op. 70
	Brook Speltz, cello
	Hugh Sung, piano ('90)
Couperin	Pièces en concert
	Brook Speltz, cello
	Joel Link, violin
	Bryan A. Lee, violin
	Philip Kramp, viola
	Natalie Helm, cello

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This Spring at Curtis  
The Curtis Symphony Orchestra

Paavo Järvi, conductor ('88)  
Carter Brey, cello

Stravinsky	<i>Petrushka</i> (1947)
Prokofiev	<i>Sinfonia concertante</i>
Prokofiev	<i>Suite No. 1 from Romeo and Juliet</i>

The Jack Wolgin Orchestral Concerts

Monday, April 27 at 8 p.m.  
Verizon Hall at the Kimmel Center

Tickets: \$5-\$36; available at the Kimmel Center Box Office and from Ticket  
Philadelphia at 215-893-1999 or [www.ticketphiladelphia.org](http://www.ticketphiladelphia.org).

Tuesday, April 28 at 8 p.m.,  
Perelman Stage, Isaac Stern Auditorium, Carnegie Hall  
in New York City  
Presented by The Curtis Institute of Music

Tickets: \$16-\$50; available through the Carnegie Hall Box Office at 212-247-  
7800 or [www.carnegiehall.org](http://www.carnegiehall.org).

Curtis at Carnegie Gala: Preconcert dinner and premium concert  
tickets. Proceeds benefit the Student Assistance Fund. Gala tickets:  
information available from the Curtis Development Office at 215-  
893-5279 or [development@curtis.edu](mailto:development@curtis.edu).

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Sixty-Fourth Student Recital

Graduation Recital—Brook Speltz, cello

Tuesday, April 7 at 8 p.m.

Field Concert Hall



Sonata in C minor, Op. 6

Allegro ma non troppo

Adagio—Presto—Adagio

Allegro appassionato

Samuel Barber ('34)

(1910–81)

Adagio and Allegro, Op. 70

Robert Schumann

(1810–56)

Brook Speltz, cello

Hugh Sung, piano

INTERMISSION

**Pièces en concert**

François Couperin  
(1668–1733)

Prélude

Sicilienne

La tromba

Plainte

Air de diable

Brook Speltz, cello

Joel Link, violin

Bryan A. Lee, violin

Philip Kramp, viola

Natalie Helm, cello

**Sonata No. 3 in A major, Op. 69**

Ludwig van Beethoven  
(1770–1827)

Allegro ma non tanto

Scherzo: Allegro molto

Adagio cantabile—Allegro vivace

Brook Speltz, cello

Hugh Sung, piano



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## Performers

Brook Speltz, from La Cañada, Calif., entered The Curtis Institute of Music in 2005 and studies with Peter Wiley. Mr. Speltz holds the Louisa Knapp Curtis Fellowship and serves as principal cello in the Curtis Symphony Orchestra for the 2008–09 season. He performs regularly on the Curtis Student Recital Series and with Symphony in C.

Mr. Speltz won third prize in the Bronislaw Kaper Awards for Young Artists and grand prize in the regional division of the National Solo Competition held by the American String Teachers Association; he later became a finalist in the ASTA state competition. After winning the Brentwood Symphony Orchestra Concerto Competition, he performed the Elgar Cello Concerto with the orchestra.

Mr. Speltz has attended the ENCORE School for Strings, Music Academy of the West, Bowdoin International Music Festival, Soundfest Chamber Music Seminar in Cape Cod, Oregon Bach Festival, and Idyllwild Arts Academy. He was a member of the American Youth Symphony and has performed on KUSC-FM's *Sundays Live* chamber music series.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Philip Kramp, from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005.

Bryan A. Lee, from Radnor, Pa., is a student of Victor Danchenko and entered Curtis in 2005.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

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The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### **Next Student Recital**

Wednesday, April 8 at 8 p.m.

Graduation Recital: Stanford L. Thompson, Trumpet  
Field Concert Hall

Works by Arban, Bernofsky, Carmichael, Ellis, Enescu, Falla,  
Higdon, Höhne, and Martinů

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



Sixty-Fifth Student Recital

Graduation Recital—Stanford L. Thompson, trumpet

Wednesday, April 8 at 8 p.m.

Field Concert Hall



*Slavische Fantasie*

Carl Höhne  
(1871–1934)

*Légende*

George Enescu  
(1881–1955)

Stanford L. Thompson, trumpet  
Elena Jivaeva, piano

*Fantasia for Solo Trumpet*

Lauren Bernofsky  
(b. 1967)

Stanford L. Thompson, trumpet

*Trumpet Songs*

Jennifer Higdon ('88)  
(b. 1962)

*Siete canciones populares españolas*

Manuel de Falla  
(1876–1946)

transcribed by Amanda Pepping

El paño moruno  
Seguidilla murciana  
Asturiana  
Jota  
Nana  
Canción  
Polo

Stanford L. Thompson, trumpet  
Elena Jivaeva, piano

## INTERMISSION

**"Just a Closer Walk"**  
arranged by Don Gillis

Traditional

Philos Brass:  
Stanford L. Thompson, trumpet  
Matthew Ebisuzaki, trumpet  
Katherine Jordan, horn  
Ryan Seay, trombone  
Nathan Lodge, bass trombone

*La Revue de cuisine*  
Prologue  
Tango  
Charleston  
Finale

Bohuslav Martinů  
(1890–1959)

Yao Guang Zhai, clarinet  
Natalya Rose Vrbsky, bassoon  
Stanford L. Thompson, trumpet  
Petr Matěják, violin  
Natalie Helm, cello  
Pallavi Mahidhara, piano

*Blues for the Bad Man*

John Ellis  
(b. 1945)

*Blue Monk*

Thelonious Monk  
(1917–82)

Stanford L. Thompson, trumpet  
Tal Shtuhl, tenor saxophone  
Patricia Franceschy, vibraphone  
Alexander Jacobsen, double bass  
Gabe Globus-Hoenich, drum set

## Performers

Stanford L. Thompson, from Decatur, Ga., entered The Curtis Institute of Music in 2005 and holds the William A. Loeb Fellowship. He studies with Philadelphia Orchestra's principal trumpet, David Bilger.

Mr. Thompson has performed as a soloist with the Atlanta Symphony Orchestra and premiered *Constellation*, a work by Sheridan Seyfried (Composition '07), at the Georgia Music Educators Association Conference. Orchestral experience includes performances with the Seoul Philharmonic Orchestra, Curtis Symphony Orchestra, Lancaster Symphony, and Symphony in C. As a chamber musician, he performs with the Rittenhouse Jazz Quintet and Philos Brass.

Mr. Thompson also enjoys an active schedule of community engagement events, giving over forty presentations, master classes, and lectures in the school districts of Philadelphia, York, Reading, and Milford, Pa.; Rochester, N.Y.; and Atlanta. He has collaborated with Curtis and such organizations as the Atlanta Symphony Orchestra, Musicopia, and the Symphony in C to design and present programs for students and adults of all ages.

In addition to serving as the founding artistic director of the Reading Summer Music Institute, Mr. Thompson is the director of operations for the Atlanta Trumpet Festival and is on the faculty of the Atlanta Academy of Music and Symphony in C Summer Camp.

Matthew Ebisuzaki, from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Nathan Lodge, from Charleston, S.C., is a student of Blair Bollinger and entered Curtis in 2008.

Pallavi Mahidhara, from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Petr Matěják, from Říčany-Strašín, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2006.

Ryan Seay, from Denver, is a student of Nitzan Haroz and entered Curtis in 2007.

Natalya Rose Vrbsky, from Guilford, Vt., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2008.

Yao Guang Zhai, from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

Patricia Franceschy (Timpani and Percussion '08)

Gabe Globus-Hoenich (Timpani and Percussion '08)

Elena Jivaeva, staff pianist

Tal Shtuhl, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.



### **Next Student Recital**

Friday, April 10 at 8 p.m.

Graduation Recital: Alexander Michael Petersen, viola  
Field Concert Hall

Works by J. S. Bach, Brahms, Clarke, Hindemith, and Schumann

Programs are subject to change.

Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Sixty-Sixth Student Recital

Graduation Recital—Alexander Michael Petersen, viola

Friday, April 10 at 8 p.m.

Field Concert Hall



Sonata for Viola and Piano

Rebecca Clarke

Impetuoso

(1886–1979)

Vivace

Adagio—Allegro

Alexander Michael Petersen, viola

Elena Jivaeva, piano

*Märchenbilder*, Op. 113

Robert Schumann

Nicht schnell

(1810–56)

Lebhaft

Rasch

Langsam, mit melancholischem

Ausdruck

Alexander Michael Petersen, viola

Bonnie Wagner, piano

Chaconne

Johann Sebastian Bach

from Partita No. 2 in D minor, BWV 1004

(1685–1750)

Alexander Michael Petersen, viola

INTERMISSION

Zwei Gesänge, Op. 91

Johannes Brahms

Gestillte Sehnsucht

(1833–97)

Geistliches Wiegenlied

Tammy Coil, mezzo-soprano

Alexander Michael Petersen, viola

Bonnie Wagner, piano

Sonata in F, Op. 11, No. 4

Paul Hindemith

Fantasie: Ruhig—

(1895–1963)

Thema mit Variationen: Ruhig und einfach  
wie ein Volkslied—

Finale (mit Variationen): Sehr lebhaft

Alexander Michael Petersen, viola

Bonnie Wagner, piano



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Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Alexander Michael Petersen, from Northbridge, Mass., entered The Curtis Institute of Music in 2005 and studies viola with Joseph de Pasquale, former principal of the Philadelphia Orchestra. Mr. Petersen holds the John S. and James L. Knight Foundation Fellowship.

As a member of the Curtis Symphony Orchestra, he has worked with renowned conductors such as Christoph Eschenbach, Michael Tilson Thomas, and Otto-Werner Mueller. While at Curtis he has performed in master classes with Kim Kashkashian and Misha Amory, served as principal viola for the Curtis Opera Theatre orchestra, and participated in 20/21: The Curtis Contemporary Music Ensemble.

Mr. Petersen began his musical studies on the violin when he was six years old and later switched to viola. Since then he has performed as a soloist with the New England Conservatory Youth Philharmonic Orchestra; he was a member of the ensemble for five years, serving as principal viola for three. He performed as a soloist with the Boston-area Symphony Pro Musica in 2004.

Mr. Petersen has attended the Lucerne Festival Academy, Sarasota Music Festival, Tanglewood Music Center, and the Musicorda Chamber Music Institute. He served as principal viola during the Lucerne Festival Academy and the Tanglewood Music Center. He has been featured twice on the NPR's *From the Top*.

Tammy Coil from Centennial, Colo., is a student of Marlana Kleinman Malas and entered Curtis in 2006.

Elena Jivaeva, staff pianist

Bonnie Wagner, Vocal Studies Department pianist

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Monday, April 13 at 8 p.m.

Graduation Recital: Malwina Sosnowski, violin

Field Concert Hall

Beethoven      Sonata No. 8 in G major, Op. 30, No. 3

Szymanowski      "Źródło Aretuzy" from *Mity*, Op. 30

Malwina Sosnowski, violin

Ruoyu Huang, piano

Mozart      Duo in B-flat major, K. 424

Malwina Sosnowski, violin

Marina Thibeault, viola

Christopher Weiss      Sonata for Unaccompanied Violin

Malwina Sosnowski, violin

Wieniawski      *Variations on an Original Theme*, Op. 15

Malwina Sosnowski, violin

The Curtis Chamber Ensemble

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# The Curtis Institute of Music

## 2008–09 Student Recital Series

Graduation Recital: Alexander Michael Petersen, viola  
Friday, April 10 at 8 p.m.  
Field Concert Hall

Please wait for the conclusion of each selection before turning the page. Thank you.

### Zwei Gesänge, Op. 91

Music by Johannes Brahms

#### “Gestillte Sehnsucht” (“Satisfied Longing”)

Text by Friedrich Rückert

In gold'nen Abendschein getaucht,  
Wie feierlich die Wälder stehn!  
In leise Stimmen der Vöglein hauchet  
Des Abendwindes leises Weh'n.  
Was lispeln die Winde, die Vögelein?  
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget  
Im Herzen sonder Rast und Ruh!  
Du Sehnen, das die Brust heweget,  
Wann ruhest du, wann schlummerst du?  
Beim Lispeln der Winde, der Vögelein,  
Ihr sehnenden Wünsche, wann schlaft ihr ein?

Was kommt gezogen auf Traumesflügeln?  
Was weht mich an so bang, so hold?  
Es kommt gezogen von fernen Hügeln,  
Es kommt auf bebendem Sonnengold.  
Wohl lispeln die Winde, die Vögelein,  
Das Sehnen, das Sehnen, es schläft nicht ein.

Ach, wenn nicht mehr in gold'ne Fernen  
Mein Geist auf Traumgefieder eilt,  
Nicht mehr an ewig fernen Sternen  
Mit sehnendem Blick mein Auge weilt;  
Dann lispeln die Winde, die Vögelein  
Mit meinem Sehnen mein Leben ein.

Translation © Emily Ezust from recmusic.org

Steeped in a golden evening glow,  
How solemnly the forests stand!  
In gentle voices the little birds breathe  
Into the soft fluttering of evening breezes.  
What does the wind whisper, and the little birds?  
They whisper the world into slumber.

You, my desires, that stir  
In my heart without rest or peace!  
You longings that move my heart,  
When will you rest, when will you sleep?  
By the whispering of the wind, and of the little birds?  
You yearning desires, when will you fall asleep?

What will come of these dreamy flights?  
What stirs me so anxiously, so sweetly?  
It comes, pulling me from far-off hills,  
It comes from the trembling gold of the sun.  
The wind whispers loudly, as do the little birds;  
The longing, the longing—it will not fall asleep.

Alas, when no longer into the golden distance  
Does my spirit hurry on dream-wings,  
When no more on the eternally distant stars  
Does my longing gaze rest;  
Then the wind and the little birds  
Will whisper away my longing, along with my life.

"Geistliches Wiegenlied" ("Lullaby for the Christchild")

Text adapted by Emanuel von Geibel from Lope de Vega's poem "Los Pastores de B len"

Die ihr schwebet  
Um diese Palmen  
In Nacht und Wind,  
Ihr heiligen Engel.  
Stillet die Wipfel!  
Es schlummert mein Kind.

You who hover  
Around these palms  
In night and wind,  
You holy angels,  
Silence the treetops,  
My child is sleeping.

Ihr Palmen von Bethlehem  
Im Windesbrausen,  
Wie m gt ihr heute  
So zornig sausen!  
O rauscht nicht also!  
Schweiget, neiget  
Euch leis und lind;  
Stillet die Wipfel!  
Es schlummert mein Kind.

You palms of Bethlehem  
In the roaring wind,  
How can you today  
Bluster so angrily!  
Oh, roar not so!  
Be still, bow  
Softly and gently;  
Silence the treetops!  
My child is sleeping.

Der Himmelsknabe  
Duldet Beschwerde,  
Ach, wie so m d er ward  
Vom Leid der Erde.  
Ach, nun im Schlaf ihm  
Leise ges nftigt  
Die Qual zerrinnt,  
Stillet die Wipfel!  
Es schlummert mein Kind.

The child of heaven  
Endures the discomfort,  
Oh, how tired he has become  
Of earthly sorrow.  
Oh, now in sleep,  
Gently softened,  
His pain fades,  
Silence the treetops!  
My child is sleeping.

Grimmige K lte  
Sauset hernieder,  
Womit nur deck ich  
Des Kindleins Glieder!  
O all ihr Engel,  
Die ihr gefl gelt  
Wandelt im Wind,  
Stillet die Wipfel!  
Es schlummert mein Kind.

Fierce cold  
Comes rushing,  
How shall I cover  
The little child's limbs?  
Oh, all you angels,  
You winged ones  
Wandering in the wind.  
Silence the treetops!  
My child is sleeping.

Translation   Lawrence Snyder and Rebecca Plack from [recmusic.org](http://recmusic.org)

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Sixty-Seventh Student Recital

Graduation Recital—Malwina Sosnowski, violin

Monday, April 13 at 8 p.m.

Field Concert Hall



Sonata No. 8 in G major, Op. 30, No. 3    Ludwig van Beethoven

Allegro assai (1770–1827)

Tempo di minuetto, ma molto moderato e grazioso

Allegro vivace

“Źródło Aretuzy”

Karol Szymanowski

from *Mity*, Op. 30

(1882–1937)

Malwina Sosnowski, violin

Ruoyu Huang, piano

Duo in B-flat major, K. 424

Wolfgang Amadeus Mozart

Adagio—Allegro

(1756–91)

Andante cantabile

Thema con variazioni: Andante grazioso

Malwina Sosnowski, violin

Marina Thibeault, viola

INTERMISSION

**Sonata for Unaccompanied Violin**

Christopher Weiss  
(b. 1980)

Malwina Sosnowski, violin

***Variations on an Original Theme, Op. 15***

Henryk Wieniawski  
(1835–80)

Malwina Sosnowski, violin  
The Curtis Chamber Ensemble



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Recitals are professionally recorded for educational use and possible broadcast.



Ms. Sosnowski holds the Milka Violin Artist Fellowship and dedicates tonight's recital to the memory of Milka Markow Totevy.



**Performers**

Swiss-Polish violinist Malwina Sosnowski entered The Curtis Institute of Music in 2006, where she studies with renowned violinists Ida Kavafian and Joseph Silverstein and holds a Milka Violin Artist Fellowship.

Ms. Sosnowski has soloed with the Swiss Philharmonic and Zurich Symphony orchestras; the Swiss Youth Symphony Orchestra; the Newark Symphony Orchestra; and Riverside Symphonia in venues such as the Tonhalle Zurich and the Shanghai Grand Theatre. She has toured China and Argentina as a soloist.

In 2002 and 2004, Ms. Sosnowski won the National Swiss Music Competition. At the 2005 International Andrea Postacchini

Competition in Italy, she won first prize in her category and a special prize for best Bach interpretation. Shortly after she was awarded the Novartis Graduate Prize, and in 2007 she won third prize in the International Violin Competition in Torún.

In 2008 and 2009 Ms. Sosnowski attended the Festival de Radio France and the Bohuslav Martinů Festival in Basel, and she participated in Music from Angel Fire's Young Artist Program with Curtis's Demeter String Quartet. She also soloed with the Bern Chamber Orchestra, the La Folliia Chamber Orchestra, and the Basel Philharmonic. Recently she recorded her first CD for the Label Amos with the Collegium Musicum Basel under conductor Simon Gaudenz.

Ms. Sosnowski plays a Guarneri del Gesù violin, provided to her by the Baumann & Cie., Banquiers Basel.

Ruoyu Huang, from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Marina Thibeault, from Québec City, is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

### Composer

Christopher Weiss, from Portsmouth, N.H., is a student of Richard Danielpour and entered Curtis in 2005.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Tuesday, April 14 at 8 p.m.

Graduation Recital: Chan Ho Park, violin, with Yekwon Sunwoo,  
piano

Field Concert Hall

Grieg	Sonata No. 2 in G major, Op. 13
Mozart	Sonata in B-flat major, K. 454
Saint-Saëns	Introduction et rondo capriccioso, Op. 28
Tartini	Sonata in G minor ("The Devil's Trill")
	Chan Ho Park, violin
	Yekwon Sunwoo, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Sixty-Eighth Student Recital

Graduation Recital—Chan Ho Park, violin,

with Yekwon Sunwoo, piano

Tuesday, April 14 at 8 p.m.

Field Concert Hall



Sonata in G minor (“The Devil’s Trill”)

Giuseppe Tartini

Larghetto

(1692–1770)

Allegro energico

Grave—Allegro assai

Sonata in B-flat major, K. 454

Wolfgang Amadeus Mozart

Largo—Allegro

(1756–91)

Andante

Allegretto

Chan Ho Park, violin  
Yekwon Sunwoo, piano

INTERMISSION

Sonata No. 2 in G major, Op. 13  
Lento doloroso—Allegro vivace  
Allegretto tranquillo  
Allegro animato

Edvard Grieg  
(1843–1907)

Introduction et rondo capriccioso, Op. 28      Camille Saint-Saëns  
(1835–1921)

Chan Ho Park, violin  
Yekwon Sunwoo, piano



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## Performers

Seoul native Chan Ho Park, twenty-two, entered The Curtis Institute of Music in 2006 and studies with renowned violinists Victor Danchenko and Aaron Rosand. Mr. Park holds a Mark and Esther Kramer Fellowship.

Mr. Park performed as a soloist in 2006 with the Kangnam Symphony Orchestra in Seoul. He has also performed with the Seoul Civic Orchestra, Korea Broadcasting System Symphony Orchestra, Seoul Prime Philharmonic Orchestra, and, as winner of the Pusan Press Music Competition, the Pusan Civic Philharmonic Orchestra. He has given recitals on the Kumho and Iwon prodigy concert series and the Kumho Young Artist concert series. At Curtis he performs regularly on the Student Recital Series. As the winner of the Joong-Ang Music Competition, he appeared on the KBS radio program *Young Promising Performers*.

Mr. Park has attended the Summit Music Festival, San Francisco International Summer Music Festival, Ishikawa International Music Festival in Japan, Casalmaggiore International Festival in Italy, and the Rabidol, Koreana Society, Kumho, and Euro music festivals in Korea.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Wednesday, April 15 at 8 p.m.

20/21: The Curtis Contemporary Music Ensemble  
Field Concert Hall

- |             |   |
|-------------|---|
| Arad        | <i>Tikvah</i><br>Marina Thibeault, viola  |
| Berio       | <i>Sequenza IXa</i><br>Yao Guang Zhai, clarinet   |
| Daugherty   | <i>Dead Elvis</i><br>William Short, bassoon<br>Yao Guang Zhai, clarinet<br>Christopher Stingle, trumpet<br>Ryan Seay, trombone<br>Benjamin Folk, percussion<br>Josef Špaček, violin<br>Derek Zadinsky, double bass<br>Kuok-man Lio, conductor |
| Lutosławski | <i>Muzyka Żałobna (Funeral Music)</i><br>20/21: The Curtis Contemporary Music Ensemble<br>Paul Bryan, conductor ('93)   |
| Webern      | <i>Sechs Lieder nach Gedichten von Georg Trakl,</i><br><i>Op. 14</i><br>Sarah Shafer, soprano<br>Yao Guang Zhai, clarinet<br>Kelly Coyle, bass clarinet<br>Zenas Hsu, violin<br>Natalie Helm, cello   |

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



Sixty-Ninth Student Recital

20/21: The Curtis Contemporary Music Ensemble

Don Liuzzi, founder; David Ludwig, artistic director

Wednesday, April 15 at 8 p.m.

Field Concert Hall



*Muzyka żałobna (Funeral Music)*

Witold Lutosławski

Prolog

(1913–94)

Metamorfozy

Apogeu

Epilog

20/21: The Curtis Contemporary Music Ensemble

Paul Bryan, conductor

*Sequenza IXa*

Luciano Berio

(1925–2003)

Yao Guang Zhai, clarinet

(continued)

*Sechs Lieder nach Gedichten von Georg Trakl,*  
Op. 14

Anton Webern  
(1883–1945)

Die Sonne  
Abendland I  
Abendland II  
Abendland III  
Nachts  
Gesang einer gefangenen Amsel

Sarah Shafer, soprano  
Yao Guang Zhai, clarinet  
Kelly Coyle, bass clarinet  
Zenas Hsu, violin  
Natalie Helm, cello

*Tikvah*

Atar Arad  
(b. 1945)

Marina Thibeault, viola

*Dead Elvis*

Michael Daugherty  
(b. 1954)

William Short, bassoon  
Yao Guang Zhai, clarinet  
Christopher Stingle, trumpet  
Ryan Seay, trombone  
Benjamin Folk, percussion  
Josef Špaček, violin  
Derek Zadinsky, double bass  
Kuok-man Lio, conductor



Tonight's program will be performed without intermission.  
Photographic and recording equipment may not be used in Field Concert Hall.  
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## Performers

Kelly Coyle, from Naperville, Ill., is a student of Donald Montanaro and entered Curtis in 2007.

Benjamin Folk, from Leland, Miss., is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2006.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Zenas Hsu, from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Ryan Seay, from Denver, is a student of Nitzan Haroz and entered Curtis in 2007.

Sarah Shafer, from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

William Short, from Round Rock, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2006.

Josef Špaček, from Prague, is a student of Ida Kavafian and entered Curtis in 2004.

Christopher Stingle, from Media, Pa., is a student of David Bilger and entered Curtis in 2006.

Marina Thibeault, from Québec City, is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Derek Zadinsky, from Seattle, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2006.

Yao Guang Zhai, from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

Paul Bryan (Trombone '93), registrar, faculty

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### *Muzyka żałobna* ensemble

Violin

Dayna Kristie Anderson

Rebecca Anderson

Benjamin Beilman

Elizabeth Fayette

Barbora Kolářová

Joel Link

Milena Pajaro-van de Stadt

Malwina Sosnowski

Cello

Natalie Helm

Jiyoung Lee

Brook Speltz

Branson Yeast

Double Bass

Blake Hinson

Alexander Jacobsen

Derek Zadinsky

Viola

Philip Kramp

Alexander Michael Petersen

Vicki Powell

Marina Thibeault

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.



### **Next Student Recital**

Friday, April 17 at 8 p.m.

Field Concert Hall

Works by Bartók, Mozart, Schumann, and Wieniawski

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



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CONCERT WITH CONVERSATION

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with

**Curtis On Tour**

Benjamin Folk, *percussion*

Kuok-man Lio, *conductor*

David Ludwig, *narrator*

Harold Robinson, *bass*

Allison Sanders, *mezzo-soprano*

Ryan Seay, *trombone*

William Short, *bassoon*

Josef Spacek, *violin*

Christopher Stingle, *trumpet*

Yao Guang Zhai, *clarinet*

MONDAY, MARCH 16, 6:00PM

COMMUNITY MUSIC CENTER

**From the Rubáiyát of Omar Khayyám**

- I. *The Secret of Creation*
- II. *The Turning of The Times*
- III. *The Labors of Life*
- IV. *Floating Particles and Reincarnation*
- V. *Carpe Diem*

**David Ludwig**

(b. 1972)

**L'Histoire du soldat**

- The Soldier's March*  
*Music to Scene I*  
*Music to Scene II*  
*Music to Scene III*  
*The Soldier's March*  
*The Royal March*  
*The Little Concert*  
*Tango—Waltz—Ragtime*  
*The Devil's Dance*  
*The Little Choral—The Devil's Song*  
*Grand Choral*  
*Triumphal March of the Devil*

**Igor Stravinsky**

(1882–1971)

**Curtis On Tour** brings the extraordinary artistry of the world-renowned Curtis Institute of Music to audiences nationwide. Ensembles composed of tomorrow's leading musicians perform chamber music alongside the celebrated faculty and alumni of the conservatory.

**The Curtis Institute of Music** educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its students, ensuring that admissions are based solely on artistic promise. [www.curtis.edu](http://www.curtis.edu)

**David Ludwig's** music has been performed internationally by leading musicians of today in some of the world's most prestigious venues. He has received awards from Meet the Composer, the American Music Center, American Composers Forum, and the Theodore Presser and Independence foundations. He holds residencies with the Isabella Stewart Gardner Museum, New York Summer Music Festival, and the Vermont Symphony, where he is a Meet the Composer "Music Alive!" resident composer. Other residencies have included those with the Yaddo and MacDowell colonies and the Marlboro Music School. Mr. Ludwig holds degrees from Oberlin Conservatory, Manhattan School of Music, The Curtis Institute of Music, and the Juilliard School. He is in the Ph.D. program at the University of Pennsylvania, where he is the George Crumb Fellow. Mr. Ludwig joined the faculty of The Curtis Institute of Music in 2002 where he is additionally the artistic director of the 20/21: The Curtis Contemporary Music Ensemble and is the Acting Chair of Musical Studies.

### **Upcoming Concerts with Conversations:**

April 17, 6:00pm  
**Jonathan Biss**, piano

For these and other public programs presented by San Francisco Performances in the community, please check the Education Calendar at [www.performances.org/education/education.asp](http://www.performances.org/education/education.asp)

*San Francisco Performances, founded in 1979, is the city's premier presenter of chamber music, vocal and instrumental recitals, jazz and contemporary dance. The mission of the organization is to present internationally acclaimed and emerging artists and to build new and diversified audiences for the arts through education activities and innovative artists-in-residence programs.*

[www.performances.org](http://www.performances.org)

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Seventieth Student Recital

Friday, April 17 at 8 p.m.

Field Concert Hall



#### Concerto No. 1 for Violin and Orchestra

Andante sostenuto

Allegro giocoso

Béla Bartók

(1881–1945)

#### *Variations on an Original Theme, Op. 15*

Henryk Wieniawski

(1835–80)

Ray Chen, violin

Hugh Sung, piano

#### Quintet in A major, K. 581

Wolfgang Amadeus Mozart

Allegro

(1756–91)

Larghetto

Menuetto

Allegretto con variazioni

Yao Guang Zhai, clarinet

Malwina Sosnowski, violin

Amalia Hall, violin

Minkyung Sung, viola

Branson Yeast, cello

INTERMISSION

Quintet in E-flat major, Op. 44

Robert Schumann

Allegro brillante

(1810–56)

In modo d'una marcia: Un poco largamente

Scherzo: Molto vivace

Allegro, ma non troppo

Ray Chen, violin

Joel Link, violin

Milena Pajaro-van de Stadt, viola

Camden Shaw, cello

Haochen Zhang, piano



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Coaches

The Mozart quintet was prepared by Pamela Frank.

The Schumann quintet was prepared by Gary Graffman.

## Performers

Ray Chen, from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Camden Shaw, from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Malwina Sosnowski, from Basel, Switzerland, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Minkyung Sung, from Seoul, is a student of Misha Amory and entered Curtis in 2005.

Branson Yeast, from Houston, is a student of David Soyer and entered Curtis in 2008.

Yao Guang Zhai, from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005.

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recitals

Monday, April 20 at 5:15 p.m.

Field Concert Hall

Beethoven      **Trio in C minor, Op. 1, No. 3**

Zoë Martin-Doike, violin

Jeong Hyoun Lee, cello

Xiaohui Yang, piano

Mozart      **Concerto No. 3 in E-flat major, K. 447**

Katherine Jordan, horn

Patrick Kreeger, piano

Ysaÿe      **Sonata in G minor, Op. 27, No. 1**

Amalia Hall, violin



Monday, April 20 at 8 p.m.

Graduation Recital: Maron Khoury, flute

Field Concert Hall

Works by J. S. Bach, Bolling, Jolivet, Prokofiev, Sessler, and Widor

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Alumni Recital Series



Rinat Shaham, mezzo-soprano, with Mikael Eliassen, piano  
Sunday, April 19 at 3 p.m.  
Field Concert Hall



“Hashchena” (“The Neighbor”)

Sascha Argov  
(1914–95)

“Voi, che sapete che cosa è amor”  
from *Le nozze di Figaro*

Wolfgang Amadeus Mozart  
(1756–91)

*Four Children Songs, Op. 35*

Paul Ben-Haim  
(1897–1984)

Shir eres Labubah (Lullaby to My Doll)

Hageshem (The Rain)

Hashaon ayef (The Clock Is Tired)

Ruach (Wind)

“Widmung”

Robert Schumann  
(1810–56)

from *Myrthen*, Op. 25, No. 1

Rinat Shaham, mezzo-soprano

Mikael Eliassen, piano

(continued)

Vocalise: "Étude en forme de Habanera"      Maurice Ravel  
(1875–1937)

"Thy hand, Belinda ... When I am laid in earth"      Henry Purcell  
from *Dido and Aeneas*      (1659–95)

"Lachen und Weinen," Op. 59, No. 4, D. 777      Franz Schubert  
(1797–1828)

"Hôtel"      Francis Poulenc  
from *Banalités*      (1899–1963)

"Vedrai, carino, se sei buonino"      Mozart  
from *Don Giovanni*

"Ulai laze Yihie li ometz"      Mario Castelnuovo-Tedesco  
(1895–1968)

"Anna la Bonne"      Ned Rorem ('44)  
(b. 1923)

Rinat Shaham, mezzo-soprano  
Mikael Eliassen, piano

INTERMISSION

## Performers

**Rinat Shaham** (Voice '95, Opera '98), *mezzo-soprano*

While still a student at Curtis, Rinat Shaham was invited to make her professional operatic debut as Zerlina in *Don Giovanni* with the Opera Company of Philadelphia, where she has since sung numerous roles. Equally at home on concert and opera stages, she has performed with orchestras throughout the world, including the Berlin, New York, Los Angeles, and Israel philharmonics; Orchestre de Paris; Philadelphia Orchestra; and Chicago and London symphonies, under the batons of the most eminent conductors of today.

Following her "tour-de-force" (the *Times*, UK) debut at the Glyndebourne Festival as *Carmen*, she performed the role all over the world, including for New York City Opera, Florida Grand Opera, Vancouver Opera, L'Opéra de Montréal, Staatsoper Stuttgart, and her debut in Rome. She returned to Glyndebourne as Dorabella in *Così fan tutte* and sang the same role for the Berlin Staatsoper, among others. Ms. Shaham debuted at Covent Garden as Cherubino in a new production of *Le nozze di Figaro* and has performed the role in Valencia, Philadelphia, Vancouver, and Miami.

Her most recent engagements include performances of *Il barbiere di Siviglia* (Rosina) at La Fenice, Venice; at the Lucerne Festival singing De Falla's *El amor brujo* with the Lucerne Symphony Orchestra; *Così fan tutte* (Dorabella) at the Theatre de Champs Elysées; and the title role of *Carmen* with the Cologne Opera, Festspiel Baden Baden, New Israeli Opera, Staatsoper Stuttgart, and the Berlin Staatsoper. Ms. Shaham holds bachelor's (Voice '95) and master's (Opera '98) degrees from The Curtis Institute of Music.

**Mikael Eliassen, piano**

Danish-born coach and accompanist Mikael Eliassen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. Mr. Eliassen has given master classes at Aix-en-Provence, the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, and National Opera of Prague. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliassen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's Voice Program during the summers. Mr. Eliassen holds the Hirsig Family Head-of-Department Chair in Vocal Studies.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Maron Khoury, from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

If students study with more than one faculty member, their teachers are listed alphabetically.

Zwei Gesänge, Op. 91

Johannes Brahms

Gestillte Sehnsucht

(1833–97)

Geistliches Wiegenlied

Rinat Shaham, mezzo-soprano

Milena Pajaro-van de Stadt, viola

Mikael Eliassen, piano

*Chansons madécasses*

Ravel

Nahandove

Aoua

Il est doux de se coucher

Rinat Shaham, mezzo-soprano

Maron Khoury, flute

Natalie Helm, cello

Mikael Eliassen, piano

*Carmen, selections*

Georges Bizet

Seguidilla: "Près des ramparts de Séville"

(1838–75)

Habanera: "L'amour est un oiseau"

Rinat Shaham, mezzo-soprano

Mikael Eliassen, piano



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## Alumni Society of Greater Philadelphia

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

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## The 2009–10 Alumni Recital Series

November 22 at 3 p.m.

Juliette Kang, violin ('91), with Christoph Eschenbach, piano,  
and Thomas Kraines, cello ('92)

January 24 at 3 p.m.

Wendy Warner, cello ('93), with Meng-Chieh Liu, piano ('93),  
and Jasmine Lin, violin ('98)

February 28 at 3 p.m.

Time for Three: Zachary De Pue, violin ('02); Nicholas Kendall,  
violin ('01); and Ranaan Meyer, double bass ('03)

April 18 at 3 p.m.

Michael Schade, tenor ('90)

Save these dates—and save again by purchasing a season subscription, on sale beginning June 1. Watch your mail for details in early June and visit [www.curtis.edu](http://www.curtis.edu). Programs and artists subject to change.

# The Curtis Institute of Music

## 2008-09 Alumni Recital Series

Rinat Shaham, mezzo-soprano, with Mikael Eliassen, piano  
Sunday, April 19 at 3 p.m.  
Field Concert Hall

Please wait for the conclusion of each selection before turning the page, and hold all applause until the end of each set.  
Thank you.

### "Hashchena" ("The Neighbor")

Music by Sascha Argov ~ Text by Dan Almagor

Ad she-zachinu u-vaninu et habait haze,  
Ad she-matzanu ve-higanu el habait haze.  
ach, eyze bait meruvach veshaket, po michutz la-ir  
sheket, milvad ha-shchena she-lomedet lashir.

"Ve ze lo kal lishmor al la diez si  
aval zameret muchrcha afilu ba-chamsin  
tamid lihiot be-si!"

Ad she-chinachnu ve-shilachnu kvar et kol hayeladim,  
ki ratzino sheket, ve-lanuach gam mi-kol hanchadim.

Hashchena hazot, matai tafsik lashir rak "si si si"?  
Ad she-chasachnu et hakesef u-fitom "si si si ..."

U-vimkom lanuach mugafim hatrisim.  
Im hee lo tafsik, ani kotevet la-nasi si siiii!

"Rak potachat et hape le la diez si, ve-hashchenim sogrim  
et hatrisim.  
Pashut zkenim hamiskenim afilu lo tofsim,  
she-yesh li kol maksim; yesh li kol maksim!"

Translation by Rinat Shaham

All this effort and time invested, until we got this house,  
Until we found it, and moved here.  
Ah, what a fabulous house, and so quiet, here in the suburbs.  
Quiet, apart from the neighbor who is learning to sing.

"And it is not very easy to keep the A-sharp, B  
But a singer, even in the arid heat,  
Has got to be in top form!"

All this effort and time invested, until we raised and sent  
all the kids away,  
Mainly because we wanted quiet ... and to have a little rest  
from all the grandchildren.

This neighbor! When will she finally stop with all her "si si si"?  
All that money that we finally managed to save, and  
suddenly: "si si si ..."  
And instead of sitting on the terrace, the windows are shut.  
If she is not going to stop, I am writing the president!

"I only open my mouth, about to hit A-sharp and B,  
and all the neighbors shut their windows.  
Those poor old grumpies simply can't even grasp  
That I have such a beautiful voice! ... beautiful voice!"

**"Voi, che sapete che cosa è amor" ("You ladies, who know what love is") from *Le nozze di Figaro***

Music by Wolfgang Amadeus Mozart ~ Text by Lorenzo da Ponte

Voi, che sapete che cosa è amor,  
Donne, vedete s'io l'ho nel cor!

Quello ch'io provo, vi ridirò,  
È per me nuovo; capir nol so.

Sento un affetto pien di desir,  
Ch'ora è diletto, ch'ora e martir.

Gelo, e poi sento l'alma avvampar,  
E in un momento torno a gelar.

Ricerco un bene fuori di me,  
Non so chi il tiene, non so cos'è.

Sospiro e gemo senza voler,  
Palpito e tremo senza saper,

Non trovo pace notte nè dì,  
Ma pur mi piace languir così!

Translation by Jane Bishop

You ladies, who know what love is,  
See if I have it in my heart!

I'll tell you what I'm going through,  
It's new to me; I can't understand it.

I feel a liking full of desire  
That now is pleasure, now is agony

I freeze, and then feel my soul burning,  
And in another moment go back to freezing.

I look for a good outside myself,  
I don't know who has it; I don't know what it is.

I sigh and groan without wanting to,  
I quiver and tremble without knowing it,

I find no peace night or day,  
And yet I like suffering this way!

***Four Children Songs, Op. 35***

Music by Paul Ben Haim ~ Text by Minam Yallan Stekeles

**"Shir eres Labubah" ("Lullaby to My Doll")**

Habuha sheli gdola,  
Shem yafe karati la  
La karati "Eli-sheva"

Bubati Tzricha lishon,  
Kach amar li hashaom,  
Hu amar li kvar: "Va-reva"

Numi. numi, Bubati,  
Elisheva at biti, numi.  
Gam ani eshkav lishon  
"Tik tik tak" omer shaon,  
U-machar takumi!

**"Ha-Geshem" ("The Rain")**

Geshem geshem ba sof sof;  
tif tif tif ve tof tof tof  
Ba ha-geshem, gehem tov;  
Ko karir vecho ratov!

Geshem geshem geshem zach  
Mi hirtiv ot'cha kol kach hirtiv?  
tif tif tof ve tof tof tif

Translation by Rinat Shaham

My doll is big,  
A pretty name I gave her.  
I named her Elisheva.

My doll needs to sleep,  
So I was told by the clock,  
He said: "It's quarter after."

Sleep, sleep my doll,  
You are my daughter, sleep.  
I, too, will go to sleep  
"Tick tick tock," the clock is saying,  
And tomorrow you'll wake up!

The rain, the rain finally has arrived!  
Tif-tif-tif and tof-tof-tof  
The rain has arrived, the good rain,  
So cool and so wet!

Rain, rain, pure rain,  
Who is it who's made you so wet?  
Tif-tif-tof and tof-tof-tif.

**"Ha-Shaon ayef" ("The Clock Is Tired")**

Tik tik tak, Ani Koes,  
Tik tik tak, Any koes  
Tik tik tak, Ani ayef,  
Od meat ve-etalef.

Ve-asur li lemaher,  
Ve-asur li leacher,  
Li halila laamod,  
Ze asur meod meod.

Im errze lanum meaas,  
Yishlechu oti miyad  
El harofe!  
Hu yivdok et hagaron,  
Veyomar: "hoshet lashon"  
Ze lo yafe!

Galgalay atzim ratzim,  
Yom valeyl mitrotzetzim,  
Hem ayefim.

Mi yavin le-lev shaon,  
Gam shaon rotze lishon,  
Lifamim ...

Tik tik tak, Ani ayef,  
Od meat ve-etalef ...  
Tik ... tik ... tak.

**"Ruach" ("Wind")**

Ruach, ruach, ruach, ruach:  
Lama lo tichkav lanuach?  
Min ha-boker tishtolel,  
V'hinei kvar ba haleyl.

Malachim kvar machnisim la-shamayim panasim  
Madlikim neyrot balat, eyn shomeem otam kimat  
Ve'ata holech batel, veshorek umeyalel.

Vekhofef et hay'radim  
Umetzik la'yeladim.

Kol hagan rotze lishon, gam habrosh hakikayon  
Tzar meod al ha-p'rachim,  
hem kulam ne'anachim.

Ruach ruach ruach ruach  
Lama lo tishkav lanuach?

Translation by Rinat Shaham

Tick tick tock, I am mad,  
Tick tick tock, I am angry,  
Tick tick tock, I am tired,  
In a moment I will pass out.

And I am not allowed to be late,  
Not allowed to be fast,  
Not allowed to stand still,  
That is very, very forbidden.

If I would like to take a little nap,  
They will send me immediately  
To the doctor!  
He would check the throat,  
Ask me to show him my tongue;  
That's impolite!

My wheels are running and turning,  
Day and night working,  
They are so tired.

Who could understand the heart of a clock,  
Even a clock wants to sleep,  
Sometimes ...

Tick tick tock, I am tired,  
In a moment I will pass out ...  
Tick ... tick ... tock.

Wind, wind, wind, wind,  
Why won't you go and rest?  
Since the morning you've been going wild,  
And it is already night.

Angels are already appearing as little lights in the sky,  
Lighting up little candles so quietly,  
One can hardly hear them.

And you travel aimlessly, whistling and howling,  
Bending rosebushes and bothering children.

The entire garden is going to sleep:  
The cypress and the castor-oil plant.  
One must feel sorry for the flowers, they all sigh.

Wind, wind, wind, wind,  
Why won't you go and rest?

Du meine Seele, du mein Herz,  
Du meine Wonne, O du mein Schmerz,  
Du meine Welt, in der ich lebe,  
Mein Himmel du, darein ich schwebe,  
O du mein Grab, in das hinab  
Ich ewig meinen Kummer gab.

You my soul, you my heart,  
You my bliss, oh you my pain,  
You the world in which I live;  
You my heaven, in which I float,  
Oh you my grave, into which  
I eternally cast my grief.

Du bist die Ruh, du bist der Frieden,  
Du bist der Himmel mir beschieden.  
Daß du mich liebst, macht mich mir wert,  
Dein Blick hat mich vor mir verklärt,  
Du hebst mich liebend über mich,  
Mein guter Geist, mein bessres Ich!

You are rest, you are peace,  
You are the heaven upon me bestowed.  
That you love me makes me worthy of you;  
Your gaze transfigures me;  
You raise me lovingly above myself,  
My good spirit, my better self!

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**"Lachen und Weinen" ("Laughter and Tears"), Op. 59, No. 4, D. 777**

Music by Franz Schubert ~ Text by Friedrich Rückert

Lachen und Weinen zu jeglicher Stunde  
Ruht bei der Lieb auf so mancherlei Grunde.  
Morgens lacht ich vor Lust,  
Und warum ich nun weine  
Bei des Abends Scheine,  
Ist mir selb' nicht bewußt.

Laughter and tears at any hour  
rest on Love in so many ways.  
In the morning I laugh for joy,  
and why I now weep  
in the evening glow,  
is something unknown to me.

Weinen und Lachen zu jeglicher Stunde  
Ruht bei der Lieb auf so mancherlei Grunde.  
Abends weint ich vor Schmerz;  
Und warum du erwachen  
Kannst am Morgen mit Lachen,  
Muß ich dich fragen, o Herz.

Tears and laughter at any hour  
rest on Love in so many ways.  
In the evening I weep for sorrow;  
and why you can awake  
in the morning with laughter,  
I must ask you, oh my heart!

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**"Hôtel" from *Banalités***

Music by Francis Poulenc ~ Text by Guillaume Apollinaire

Ma chambre a la forme d'une cage,  
Le soleil passe son bras par la fenêtre.  
Mais moi qui veux fumer pour faire des mirages  
J'allume au feu du jour ma cigarette.  
Je ne veux pas travailler—je veux fumer.

My room has the form of a cage.  
The sun reaches its arm in through the window.  
But I want to smoke and make shapes in the air,  
and so I light my cigarette on the sun's fire.  
I don't want to work—I want to smoke.

Translation © 2002 by Peter Low from [recmusic.org](http://recmusic.org)

**"Vedrai, carino, se sei buonino" ("You will see, my dear, if you'll be good") from *Don Giovanni***

Music by Wolfgang Amadeus Mozart ~ Text by Lorenzo da Ponte

Vedrai, carino,  
se sei buonino,  
Che bel rimedio  
ti voglio dar!  
È naturale,  
non dà disgusto,  
E lo speziale  
non lo sa far.  
È un certo balsamo  
Ch'io porto addosso,  
Dare tel posso,  
Se il vuoi provar.  
Saper vorresti  
dove mi sta?  
Sentilo battere,  
toccammi qua!

You will see, my dear,  
if you'll be good,  
the cure  
I have for you!  
It's natural,  
It won't disgust you  
though no apothecary  
can prescribe it.  
It's a certain balm  
I carry within me  
which I can give you,  
if you'll try it.  
You want to know  
where I keep it?  
Then feel it beating,  
put your hand here.

Translation by Camila Argolo Freitas Batista

**"Ulai laze Yihie li ometz" ("Perhaps for this I'll have strength")**

Music by Mano Castelnovo-Tedesco

Ulai leze yihie li ometz  
Lasur el beyt megurecha,  
Lu yihie ha-sha'ar patuach,  
ach et ha-ner al tadhika!

Perhaps for this I'll have strength  
To come into your dwelling.  
Leave the door open,  
But don't light the candle!

Ta ra lay la hopa ...

Ta ra lay la hopa ...

Ani shelcha, ata sheli—  
Imcha rak mitnagedet  
Ki al beyn ani mitpalelet  
Shehi lo takitz ad boker!

I am yours, you are mine—  
Your mother objects only to this:  
That for her son's sake, I am praying  
That she doesn't wake up till morning!

Ta ra lay la hopa ...

Ta ra lay la hopa ...

Ori lo tzach, gam lo shakhum  
Davar eyn li l'hitpa'er bo  
U madua oti bacharta  
El toch imkey nafshi khadarta

My skin is not white, nor swarthy,  
I have nothing to boast of,  
So why is it that you chose me?  
You have penetrated my soul.

Ta ra lay la hopa ...

Ta ra lay la hopa ...

Translation by Rinat Shaham and Steven Goldstein

Ah! Mademoiselle, ah! Mademoiselle,  
Mademoiselle Annabel,  
Mademoiselle Annabel Lee,  
Depuis que vous êtes morte  
Vous avez encore embelli.  
Chaque soir, sans ouvrir la porte,  
Vous venez au pied de mon lit.

Sans doute vous étiez trop bonne,  
Trop belle et même trop jolie ...  
On vous portait de fleurs  
comme sur un autel.  
Et moi, j'étais Anna la Bonne,  
Anna, la bonne de l'hôtel.  
Vous étiez toujours si polie  
Et peut-être un peu trop polie.

Vous habitiez toujours le grand appartement  
Et la chose arriva  
je ne sais plus comment.

Si. Bref, j'étais celle qu'on sonne.  
Vous m'avez sonnée une nuit  
Comme beaucoup d'autres personnes  
Et ce n'est pas assez d'ennuis  
Pour ... enfin ... pour qu'on assassine.  
Nous autres, on travaille, on dort:  
Les escaliers, les corridors ...  
Mais vous, c'étaient les médecines pour dormir:  
"Ma petite Anna, voulez-vous me verser dix gouttes ...  
Dix, pas plus!"  
Je les verse toutes. Je commets un assassinat.

Que voulez-vous, j'étais la bonne;  
Vous étiez si belle, si bonne,  
Vous receviez un tas de gens,  
Vous dépensiez un tas d'argent,  
Et les sourcils qu'on vous épile,  
Les ongles ... et le sex-appeal!

Vous croyez que l'on me soupçonne—  
La police, les médecins ...  
Je suis Anna, celle qu'on sonne,  
On cherche ailleurs les assassins.  
Mais vos princes, vos ducs, vos comtes  
Qui vous adoraient à genoux,  
Plus rien de ces gens-là ne compte  
Le seul secret est entre nous.

Vous pensez que je m'habitue?  
Jamais. Elle viendra demain.  
Vraiment, ce n'est pas soi qui tue:  
Le coupable, c'est votre main.  
"Dix gouttes, Anna, mes dix gouttes"  
Et je verse tout le flacon.  
Ah! Cette histoire me dégoûte:  
Un jour, je finirai par sauter d'un balcon.

Et cet enterrement! Avez-vous une idée  
De ce qu'il coûte, au prix où revient l'orchidée?  
Elle devait partir sur son yacht pour Java.

On y va. On y va ... On y va.

Ah! Mademoiselle, ah! Mademoiselle,  
Miss Annabel,  
Miss Annabel Lee,  
Since you have died  
you have grown still more beautiful.  
Every night, without opening the door,  
you come to the foot of my bed.

Without a doubt you were too good,  
too beautiful, and even too pretty ...  
People brought flowers to you  
as to an altar.  
And I, I was Anna the maid,  
the maid of the hotel.  
You were always so polite,  
and perhaps a little too polite.

You always used to live in the largest suite of all.  
And then it happened ...  
I don't know how anymore.

Yes I do. I was she for whom people rang.  
You rang for me one night  
as did so many others,  
and it was not too much of a bother  
to ... finally ... kill you.  
We work, we sleep,  
the stairs, the corridors ...  
But for you, it was sleeping medicine.  
"My little Anna, would you pour for me ten drops,  
ten, no more!"  
I poured them all. I committed a murder.

What do you expect, I was the maid;  
You were so beautiful, so good.  
You entertained a lot of people.  
You spent a lot of money  
And the brows one plucked for you,  
The nails ... and the sex-appeal!

You think they suspect me of it—  
the police, the doctors ...  
I am Anna, she for whom people ring.  
They look elsewhere for killers.  
But your princes, your dukes, your counts  
who adored you on their knees,  
they don't matter anymore.  
The only secret is between us.

Do you think I have become used to it?  
Never. She'll come tomorrow.  
Truly, it was not I who killed her,  
the culprit is your own hand.  
"Ten drops, Anna, my ten drops."  
And I pour out the whole bottle.  
Ah! This story disgusts me.  
One day I'll throw myself from the balcony.

And the burial: Have you any idea  
of the price an orchid comes to nowadays?  
She was supposed to leave on her yacht for Java.

Here I come. Here I come ... Here I come.

## Zwei Gesänge, Op. 91

Music by Johannes Brahms

### “Gestillte Sehnsucht” (“Satisfied Longing”)

Text by Friedrich Rückert

In gold'nen Abendschein getaucht,  
Wie feierlich die Wälder stehn!  
In leise Stimmen der Vögelein haucht  
Des Abendwindes leises Weh'n.  
Was lispeln die Winde, die Vögelein?  
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget  
Im Herzen sonder Rast und Ruh!  
Du Sehnen, das die Brust bewegt,  
Wann ruhest du, wann schlummerst du?  
Beim Lispeln der Winde, der Vögelein,  
Ihr sehnenenden Wünsche, wann schlaft ihr ein?

Was kommt gezogen auf Traumesflügeln?  
Was weht mich an so bang, so hold?  
Es kommt gezogen von fernen Hügeln,  
Es kommt auf bebendem Sonnengold.  
Wohl lispeln die Winde, die Vögelein,  
Das Sehnen, das Sehnen, es schläft nicht ein.

Ach, wenn nicht mehr in gold'ne Fernen  
Mein Geist auf Traumgefieder eilt,  
Nicht mehr an ewig fernen Sternen  
Mit sehnenendem Blick mein Auge weilt;  
Dann lispeln die Winde, die Vögelein  
Mit meinem Sehnen mein Leben ein.

Translation © Lawrence Snyder and Rebecca Plack from [recmusic.org](http://recmusic.org)

Steeped in a golden evening glow,  
How solemnly the forests stand!  
In gentle voices the little birds breathe  
Into the soft fluttering of evening breezes.  
What does the wind whisper, and the little birds?  
They whisper the world into slumber.

You, my desires, that stir  
In my heart without rest or peace!  
You longings that move my heart,  
When will you rest, when will you sleep?  
By the whispering of the wind, and of the little birds?  
You yearning desires, when will you fall asleep?

What will come of these dreamy flights?  
What stirs me so anxiously, so sweetly?  
It comes, pulling me from far-off hills,  
It comes from the trembling gold of the sun.  
The wind whispers loudly, as do the little birds;  
The longing, the longing—it will not fall asleep.

Alas, when no longer into the golden distance  
Does my spirit hurry on dream-wings,  
When no more on the eternally distant stars  
Does my longing gaze rest;  
Then the wind and the little birds  
Will whisper away my longing, along with my life.

**"Geistliches Wiegenlied" ("Lullaby for the Christchild")**

Text adapted by Emanuel von Geibel from Lope de Vega's poem "Los Pastores de Belén"

Die ihr schwebet  
Um diese Palmen  
In Nacht und Wind,  
Ihr heiligen Engel,  
Stillet die Wipfel!  
Es schlummert mein Kind.

You who hover  
Around these palms  
In night and wind,  
You holy angels,  
Silence the treetops!  
My child is sleeping.

Ihr Palmen von Bethlehem  
Im Windesbrausen,  
Wie mögt ihr heute  
So zornig sausen!  
O rauscht nicht also!  
Schweiget, neiget  
Euch leis und lind;  
Stillet die Wipfel!  
Es schlummert mein Kind.

You palms of Bethlehem  
In the roaring wind,  
How can you today  
Bluster so angrily!  
Oh, roar not so!  
Be still, bow  
Softly and gently;  
Silence the treetops!  
My child is sleeping.

Der Himmelsknabe  
Duldet Beschwerde,  
Ach, wie so müd er ward  
Vom Leid der Erde.  
Ach, nun im Schlaf ihm  
Leise gesänftigt  
Die Qual zerrinnt,  
Stillet die Wipfel!  
Es schlummert mein Kind.

The child of heaven  
Endures the discomfort,  
Oh, how tired he has become  
Of earthly sorrow.  
Oh, now in sleep,  
Gently softened,  
His pain fades,  
Silence the treetops!  
My child is sleeping.

Grimmige Kälte  
Sauset hernieder,  
Womit nur deck ich  
Des Kindleins Glieder!  
O all ihr Engel,  
Die ihr geflügelt  
Wandelt im Wind,  
Stillet die Wipfel!  
Es schlummert mein Kind.

Fierce cold  
Comes rushing,  
How shall I cover  
The little child's limbs?  
Oh, all you angels,  
You winged ones  
Wandering in the wind.  
Silence the treetops!  
My child is sleeping.

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## Chansons madécasses (Madagascan Songs)

Music by Maurice Ravel ~ Text by Evanste Désiré de Forges Pamy

### “Nahandove”

Nahandove, ô belle Nahandove!  
L'oiseau nocturne a commencé ses cris,  
la pleine lune brille sur ma tête,  
et la rosée naissante humecte mes cheveux.  
Voici l'heure: qui peut t'arrêter,  
Nahandove, ô belle Nahandove!

Le lit de feuilles est préparé;  
je l'ai parsemé de fleurs et d'herbes odoriférantes;  
il est digne de tes charmes.  
Nahandove, ô belle Nahandove!

Elle vient. J'ai reconnu la respiration  
précipitée que donne une marche rapide;  
j'entends le froissement de la pagne qui l'enveloppe;  
c'est elle, c'est Nahandove, la belle Nahandove!

Reprends haleine, ma jeune amie;  
repose-toi sur mes genoux.  
Que ton regard est enchanteur!  
Que le mouvement de ton sein est vif et délicieux  
sous la main qui le presse!  
Tu souris, Nahandove, ô belle Nahandove!

Tes baisers pénètrent jusqu'à l'âme;  
tes caresses brûlent tous mes sens;  
arrête, ou je vais mourir.  
Meurt-on de volupté,  
Nahandove, ô belle Nahandove?

Le plaisir passe comme un éclair.  
Ta douce haleine s'affaiblit,  
tes yeux humides se referment,  
ta tête se penche mollement,  
et tes transports s'éteignent dans la langueur.  
Jamais tu ne fus si belle,  
Nahandove, ô belle Nahandove!

Tu pars, et je vais languir dans les regrets et les désirs.  
Je languirai jusqu'au soir.  
Tu reviendras ce soir,  
Nahandove, ô belle Nahandove!

Nahandove, oh beautiful Nahandove!  
The night bird has begun to sing,  
the full moon shines overhead,  
and the first dew is moistening my hair.  
Now is the time: who can be delaying you?  
Oh beautiful Nahandove!

The bed of leaves is ready;  
I have strewn flowers and aromatic herbs;  
it is worthy of your charms,  
oh beautiful Nahandove!

She is coming. I recognize the rapid breathing  
of someone walking quickly;  
I hear the rustle of her skirt.  
It is she, it is the beautiful Nahandove!

Catch your breath, my young sweetheart;  
rest on my lap.  
How enchanting your gaze is,  
how lively and delightful the motion of your breast  
as my hand presses it!  
You smile, oh beautiful Nahandove!

Your kisses reach into my soul;  
your caresses burn all my senses.  
Stop or I will die!  
Can one die of ecstasy?  
Oh beautiful Nahandove!

Pleasure passes like lightning;  
your sweet breathing becomes calmer,  
your moist eyes close again,  
your head droops,  
and your raptures fade into weariness.  
Never were you so beautiful,  
oh beautiful Nahandove!

Now you are leaving, and I will languish in sadness and desires.  
I will languish until sunset.  
You will return this evening,  
oh beautiful Nahandove!

Translation © 2002 by Peter Low from recmusic.org

Aoua! Aoua! Méfiez-vous des Blancs,  
habitants du rivage.  
Du temps de nos pères,  
des Blancs descendirent dans cette île.  
On leur dir: Voilà des terres,  
que vos femmes les cultivent;  
soyez justes, soyez bons,  
et devenez nos frères.

Les Blancs promirent, et cependant  
ils faisaient des retranchements.  
Un fort menaçant s'éleva;  
le tonnerre fut renfermé  
dans des bouches d'airain;  
leurs prêtres voulurent nous donner  
un Dieu que nous ne connaissons pas,  
ils parlèrent enfin  
d'obéissance et d'esclavage.

Plutôt la mort.  
Le carnage fut long et terrible;  
mais malgré la foudre qu'ils vomissaient,  
et qui écrasait des armées entières,  
ils furent tous exterminés.

Aoua! Aoua! Méfiez-vous des Blancs!

Nous avons vu de nouveaux tyrans,  
plus forts et plus nombreux,  
planter leur pavillon sur le rivage:  
le ciel a combattu pour nous;  
il a fiat tomber sur eux les pluies,  
les tempêtes et les vents empoisonnés.  
Ils ne sont plus, et nous vivons,  
et nous vivons libres.

Aoua! Méfiez-vous des Blancs,  
habitants du rivage.

"Il est doux de se coucher" ("It is sweet to lie")

Il est doux de se coucher, durant la chaleur, sous un arbre  
touffu, et d'attendre que le vent du soir amène la fraîcheur.

Femmes, approchez. Tandis que je me repose ici sous un arbre  
rouffu, occupez mon oreille par vos accents prolongés.  
Répétez la chanson de la jeune fille, lorsque ses doigts  
tressent la narte ou lorsqu'assise auprès du riz, elle  
chasse les oiseaux avides.

Le chant plaît à mon âme. La danse est pour moi presque  
aussi douce qu'un baiser.  
Que vos pas soient lents; qu'ils imitent les attitudes du  
plaisir et l'abandon de la volupté.

Le vent du soir se lève; la lune commence à briller au  
travers des arbres de la montagne.  
Allez, et préparez le repas.

Translation © 2002 by Peter Low from recmusic.org

Aoua! Aoua! Do not trust the white men,  
you shore-dwellers.  
In our fathers' day,  
white men came to this island.  
"Here is some land," they were told.  
"Your women may cultivate it.  
Be just, be kind,  
and become our brothers."

The whites promised, and all the while  
they were making entrenchments.  
They built a menacing fort,  
and they held thunder captive  
in brass cannon;  
their priests tried to give us  
a God we did not know;  
and later they spoke  
of obedience and slavery.

Death would be preferable.  
The carnage was long and terrible;  
but despite their vomiting thunder  
which crushed whole armies,  
they were all wiped out.

Aoua! Aoua! Do not trust the white men!

We saw new tyrants,  
stronger and more numerous,  
pitching tents on the shore.  
Heaven fought for us.  
It caused rain, tempests  
and poison winds to fall on them.  
They are dead, and we live,  
we live free.

Aoua! Do not trust the white men,  
you shore-dwellers.

It is sweet to lie, in the hot afternoon, under a leafy tree  
and wait for the evening breeze to bring coolness.

Come, women! While I rest here under a leafy tree, fill my  
ears with your sustained tones.  
Sing again the song of the girl braiding her hair, or the girl  
sitting near the ricefield chasing away the greedy birds.

Singing pleases my soul; and dancing is nearly as sweet as a  
kiss.  
Tread slowly, and make your steps suggest the postures of  
pleasure and ecstatic abandonment.

The breeze is starting to blow; the moon glistens through  
the mountain trees.  
Go and prepare the evening meal.

Seguidilla: “Près des remparts de Séville” (“Right by the walls of Sevilla”)

Près des remparts de Séville  
chez mon ami Lillas Pastia,  
j'irai danser la seguidille  
et boire du manzanilla,  
j'irai chez mon ami Lillas Pastia.  
Oui, mais toute seule on s'ennuie,  
et les vrais plaisirs sont à deux;  
donc pour me tenir compagnie,  
j'emmènerai mon amoureux!  
Mon amoureux! il est au diable!  
Je l'ai mis à la porte hier!  
Mon pauvre coeur, très consolable,  
mon coeur est libre comme l'air!  
J'ai des galants à la douzaine;  
mais ils ne sont pas à mon gré.  
Voici la fin de la semaine:  
qui veut m'aimer? je l'aimerai!  
Qui veut mon âme? Elle est à prendre!  
Vous arrivez au bon moment!  
Je n'ai guère le temps d'attendre,  
car avec mon nouvel amant  
près des remparts de Séville,  
chez mon ami Lillas Pastia,  
Nous danserons la seguidille  
et boirons du manzanilla,  
Tra la la la la!

Right by the walls of Sevilla,  
At my old friend Lillas Pastia's,  
I'll go to dance the seguidilla  
And drink some manzanilla,  
I'll go to my old friend Lillas Pastia's.  
But all alone it's not much fun,  
True pleasure is when you're a pair;  
So, to make sure I've got someone,  
I'll bring my lover with me there!  
My lover man! To hell with him now!  
I broke up with him yesterday!  
And my poor heart's ripe for a whim now,  
My heart is free, it's free to play!  
I am pursued by scores of gallants;  
But none that I like through and through.  
Now here's the weekend—what's the balance?  
Who will love me? I'll love him too!  
Who wants my soul? It's ripe for mating!  
You have arrived right with the tide!  
I have no time to waste by waiting,  
For with my new man by my side,  
Right by the walls of Sevilla,  
At my old friend Lillas Pastia's,  
We'll go to dance the seguidilla  
And drink some manzanilla,  
Tra la la la la!

Translation © 2004 by Jacob Lubliner

L'amour est un oiseau rebelle  
que nul ne peut apprivoiser,  
et c'est bien en vain qu'on l'appelle,  
s'il lui convient de refuser!  
Rien n'y fait, menace ou prière,  
l'un parle bien, l'autre se tait;  
et c'est l'autre que je préfère,  
il n'a rien dit, mais il me plaît.

L'amour! l'amour! l'amour! l'amour!

L'amour est enfant de Bohême,  
il n'a jamais, jamais connu de loi,  
si tu ne m'aimes pas, je t'aime,  
si je t'aime, prends garde à toi!

Si tu ne m'aimes pas,  
si tu ne m'aimes pas, je t'aime!

Mais si je t'aime,  
si je t'aime, prends garde à toi!

L'oiseau que tu croyais surprendre  
battit de l'aile et s'envola;  
l'amour est loin, tu peux l'attendre,  
tu ne l'attends plus, il est là.  
Tout autour de toi, vite, vite,  
il vient, s'en va, puis il revient;  
tu crois le tenir, il t'évite,  
tu crois l'éviter, il te tient!

L'amour! l'amour! l'amour! l'amour!

Translation © 2004 by Jacob Lubliner

Love is like a rebellious bird  
That no one quite knows how to tame.  
Try to call it, you won't be heard  
If to refuse you is its aim.  
Nothing works, neither threat nor plea,  
One man talks well, the other's mum.  
And it's this one I'd rather see—  
I like him though he's acting dumb.

Oh love, yes love! Oh love, yes love!

Well, love is like a Gypsy child  
That's never heard of any law or rule;  
If you don't love me and I'm wild  
About you, well, I say: Look out, you fool!

If you don't love me,  
If you don't love me, I'm wild about you!

But if I love you,  
If I love you, look out, you fool!

When you thought that the bird was caught  
It beat its wings and flew away;  
Love is far and you wait for naught,  
But don't wait and it's here to stay.  
All around you, it comes and goes  
And then comes back—it's uncontrolled.  
Think you've dodged it? You're in its throes!  
It flees when you think you have a hold!

Oh love, yes love! Oh love, yes love!

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

### Seventy-First Student Recital

Monday, April 20 at 5:15 p.m.

Field Concert Hall

Concerto No. 3 in E-flat major,  
K. 447

Wolfgang Amadeus Mozart  
(1756–91)

Allegro

Romance: Larghetto

Allegro

Katherine Jordan, horn

Patrick Kreeger, piano

Sonata in G minor, Op. 27, No. 1

Eugène Ysaÿe  
(1858–1931)

Grave

Fugato

Allegretto poco scherzoso

Finale con brio

Amalia Hall, violin

(continued)

Trio in C minor, Op. 1, No. 3

Ludwig van Beethoven

Allegro con brio

(1770–1827)

Andante cantabile con variazioni

Menuetto: Quasi allegro

Finale: Prestissimo

Zoë Martin-Doike, violin

Jeong Hyoun Lee, cello

Xiaohui Yang, piano



This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

## **Coaches**

The Mozart concerto was prepared by Jennifer Montone.

The Beethoven trio was prepared by Meng-Chieh Liu.

## **Performers**

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Jeong Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

### Next Student Recital

Monday, April 20, 2009 at 8 p.m.

Graduation Recital: Maron Khoury, flute, with Hugh Sung,  
piano ('90)

Field Concert Hall

J. S. Bach      Sonata in C major, BWV 1033

Jolivet                      Chant de Linos

Prokofiev      Sonata in D major, Op. 94

Sessler      Sawmill Sunshine

Widor Suite, Op. 34

Maron Khoury, flute

Hugh Sung, piano ('90)

Bolling      Selections from Suite No. 1 for Flute  
and Jazz Piano Trio

Maron Khoury, flute

Hugh Sung, piano ('90)

Rex Surany, double bass

Gabe Globus-Hoenich, drums ('08)

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Seventy-Second Student Recital

Graduation Recital—Maron Khoury, flute, with Hugh Sung,  
piano ('90)

Monday, April 20 at 8 p.m.

Field Concert Hall



#### Sonata in C major, BWV 1033

Andante—Presto

Allegro

Adagio

Menuetto

Johann Sebastian Bach

(1685–1750)

#### Suite, Op. 34

Moderato

Scherzo: Allegro vivace

Romance: Andantino

Final: Vivace

Charles-Marie Widor

(1844–1937)

#### *Chant de Linos*

André Jolivet

(1905–74)

Maron Khoury, flute

Hugh Sung, piano

INTERMISSION

*Sawmill Sunshine*

Eric Sessler ('93)  
(b. 1969)

Sonata in D major, Op. 94

Sergey Prokofiev  
(1891–1953)

Moderato

Allegretto scherzando

Andante

Allegro con brio

Maron Khoury, flute

Hugh Sung, piano

Suite No. 1 for Flute and Jazz Piano Trio,  
selections

Claude Bolling  
(b. 1930)

Sentimentale

Vélocé

Maron Khoury, flute

Hugh Sung, piano

Rex Surany, double bass

Gabe Globus-Hoenich, drum set

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## Performers

Maron Khoury, from Tarshiha, Israel, entered The Curtis Institute of Music in 2004 and studies with Jeffrey Khaner, principal flute of the Philadelphia Orchestra. Mr. Khoury holds the Charles M. Kanev Memorial Fellowship.

As a member of the Curtis Symphony Orchestra, Mr. Khoury has worked with renowned conductors such as Christoph Eschenbach, Michael Tilson Thomas, and Otto-Werner Mueller. On the Curtis Student Recital Series, he has participated in a performance of the complete *Brandenburg Concertos* by J. S. Bach and given the premiere performance of *The Distant Beacon* written by Curtis composer Christopher Weiss, among other appearances.

In 2006 Mr. Khoury gave a recital in London and attended the West-Eastern Divan Workshop. He was also a member of the Idyllwild Arts Academy Orchestra.

Rex Surany, from Plainsboro, N.J., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2007.

Gabe Globus-Hoenich (Timpani and Percussion '08)

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Tuesday, April 21 at 5:15 p.m.

Field Concert Hall

Brahms                      Sonata in E-flat major, Op. 120, No. 2

Schubert                    Sonata in A minor, D. 821 ("Arpeggione")

Junping Qian, viola

Elena Jivaeva, piano

Brahms                    Sonata No. 3 in D minor, Op. 108

Rebecca Anderson, violin

Patrick Kreeger, piano

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Seventy-Third Student Recital

Tuesday, April 21 at 5:15 p.m.

Field Concert Hall



Sonata in A minor, D. 821 ("Arpeggione")

Allegro moderato

Adagio—Allegretto

Franz Schubert

(1797–1828)

Junping Qian, viola

Elena Jivaeva, piano

Sonata No. 3 in D minor, Op. 108

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Johannes Brahms

(1833–97)

Rebecca Anderson, violin

Patrick Kreeger, piano

(continued)

Sonata in E-flat major, Op. 120, No. 2

Brahms

Allegro amabile

Allegro appassionato

Andante con moto—Allegro

Junping Qian, viola

Elena Jivaeva, piano



This afternoon's program will be performed without intermission.  
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Recitals are professionally recorded for educational use and possible broadcast.

## **Coaches**

The Brahms violin sonata was prepared by Pamela Frank and Ida Kavafian.

## **Performers**

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and entered Curtis in 2009.

Elena Jivaeva, staff pianist

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Tuesday, April 21 at 8 p.m.

Field Concert Hall

- |                           |  |
|---------------------------|--|
| Borne                     | <i>Fantaisie brillante sur Carmen</i><br>Masha Popova, flute<br>Hugh Sung, piano ('90)   |
| Kodály                    | Duo for Violin and Cello, Op. 7<br>Amalia Hall, violin<br>Sarah Rommel, cello  |
| Tchaikovsky<br>Wieniawski | Selections from <i>Souvenir d'un lieu cher</i> , Op. 42<br><i>Scherzo-Tarantella</i> , Op. 16<br>Jung Min Choi, violin<br>Hugh Sung, piano ('90) |
| Telemann                  | Concerto in D major, TWV 51:D8<br>James Alexander, horn<br>Jungeun Kim, piano  |

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Seventy-Fourth Student Recital

Tuesday, April 21 at 8 p.m.

Field Concert Hall



*Souvenir d'un lieu cher*, Op. 42,

selections

Mélodie

Scherzo

Peter Ilich Tchaikovsky

(1840–93)

*Scherzo-Tarantella*, Op. 16

Henryk Wieniawski

(1835–80)

Jung Min Choi, violin

Hugh Sung, piano

Concerto in D major, TWV 51:D8

Georg Philipp Telemann

Vivace

(1681–1767)

Largo

Allegro

James Alexander, horn

Jungeun Kim, piano

*Fantaisie brillante sur Carmen*

François Borne

(1840–1920)

Masha Popova, flute

Hugh Sung, piano

INTERMISSION

Duo for Violin and Cello, Op. 7

Zoltán Kodály

Allegro serioso, non troppo

(1882–1967)

Adagio

Maestoso e largamente, ma non troppo lento—Presto

Amalia Hall, violin

Sarah Rommel, cello



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## **Coach**

The Kodály duo was prepared by Ida Kavafian.

## **Performers**

James Alexander, from West Chester, Pa., is a student of Jennifer Montone and entered Curtis in 2008.

Jung Min Choi, from Seoul, is a student of Victor Danchenko and entered Curtis in 2008.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Masha Popova, from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Jungeun Kim, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

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The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Wednesday, April 22 at 8 p.m.

Field Concert Hall

Abe                      *Variations on Japanese Children's Songs*

Miki                     *Time*

Mari Yoshinaga, marimba

Corigliano            *Fantasia on an Ostinato*

Glass                   *Mad Rush*

Christopher Weiss, piano

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Seventy-Fifth Student Recital

Wednesday, April 22 at 8 p.m.

Field Concert Hall



#### Sonata in A major

Allegretto ben moderato

Allegro

Recitativo—Fantasia

Allegretto poco mosso

César Franck

(1822–90)

Barbora Kolářová, violin

Jungeun Kim, piano

#### *Mad Rush*

Philip Glass

(b. 1937)

#### *Fantasia on an Ostinato*

John Corigliano

(b. 1938)

Christopher Weiss, piano

INTERMISSION

*Time*

Minoru Miki  
(b. 1930)

*Variations on Japanese Children's Songs*

Keiko Abe  
(b. 1937)

Mari Yoshinaga, marimba

*Sonata in A minor, D. 821 ("Arpeggione")*

Franz Schubert  
(1797–1828)

Allegro moderato

Adagio—Allegretto

Milena Pajaro-van de Stadt, viola

Elena Jivaeva, piano



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## Performers

Barbora Kolářová, from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Christopher Weiss, from Portsmouth, N.H., is a student of Richard Danielpour and entered Curtis in 2005.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2007.

Elena Jivaeva, staff pianist

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Friday, April 24 at 8 p.m.

Graduation Recital: Hannah Choi, violin

Field Concert Hall

- |            |   |
|------------|---|
| J. S. Bach | Sonata No. 1 in G minor, BWV 1001<br>Hannah Choi, violin  |
| Franck     | Sonata in A major   |
| Ravel      | <i>Tzigane, rhapsodie de concert</i><br>Hannah Choi, violin<br>Yekwon Sunwoo, piano   |
| Mozart     | Sinfonia concertante in E-flat major, K. 364<br>Hannah Choi, violin<br>Hyo Bi Sim, viola<br>Korey Marshall, oboe<br>Courtney Prizrenac, horn<br>Adedeji Bailes Ogunfolu, horn<br>Elizabeth Fayette, violin<br>Dayna Kristie Anderson, violin<br>Sang Hyun Mary Yong, viola<br>Jinsun Hong, viola<br>Jeong Hyoun Lee, cello<br>Alexander Jacobsen, double bass |

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Seventy-Sixth Student Recital

Graduation Recital—Hannah Choi, violin

Friday, April 24 at 8 p.m.

Field Concert Hall



Sonata No. 1 in G minor, BWV 1001      Johann Sebastian Bach  
Adagio      (1685–1750)

Fuga: Allegro

Siciliana

Presto

Hannah Choi, violin

Sinfonia concertante in E-flat major,      Wolfgang Amadeus Mozart  
K. 364      (1756–91)

Allegro maestoso

Andante

Presto

Hannah Choi, violin

Hyo Bi Sim, viola

Korey Marshall, oboe

Courtney Prizrenac, horn

Adedeji Bailes Ogunfolu, horn

Elizabeth Fayette, violin

Dayna Kristie Anderson, violin

Sang Hyun Mary Yong, viola

Jinsun Hong, viola

Jeong Hyoun Lee, cello

Alexander Jacobsen, double bass

## INTERMISSION

### Sonata in A major

Allegretto ben moderato

Allegro

Recitativo—Fantasia

Allegretto poco mosso

César Franck

(1822–90)

### *Tzigane, rapsodie de concert*

Maurice Ravel

(1875–1937)

Hannah Choi, violin

Yekwon Sunwoo, piano



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Recitals are professionally recorded for educational use and possible broadcast.



## Performers

Hannah Choi, from Lubbock, Texas, started her musical studies with piano at age two, began studying violin at four, and attended the precollege program of the Korean National University of Arts.

Ms. Choi has appeared as a soloist with the Poland National Philharmonic Orchestra, Taejon Philharmonic Orchestra, and New Seoul Symphony, and she has given solo recitals at Seoul Art Center and Kumho Art Hall. She won the Junior Division of the 2003 Greenfield competition of the Philadelphia Orchestra, with whom she performed as a soloist, conducted by Christoph Eschenbach. Selected as a substitute in 2005, she performs occasionally with the Philadelphia Orchestra.

Ms. Choi has participated in the Aspen Summer Music Festival, Encore School for Strings, New York String Seminar, Tanglewood Music Festival, and Pacific Music Festival. She entered The Curtis Institute of Music in 2002 and studied with

Jaime Laredo; Ms. Choi now studies with Yumi Ninomiya Scott and Joseph Silverstein.

Dayna Kristie Anderson, from Arlington Heights, Ill., is a student of Yumi Ninomiya Scott and entered Curtis in 2005.

Elizabeth Fayette, from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Jinsun Hong, from Seoul, is a student of Misha Amory and entered Curtis in 2007.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Jeong Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Korey Marshall, from Stone Mountain, Ga., is a student of Richard Woodhams and entered Curtis in 2007.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Courtney Prizrenac, from Burlington, Ontario, is a student of Jennifer Montone and entered Curtis in 2006.

Hyo Bi Sim, from Seoul, is a student of Roberto Díaz and entered Curtis in 2005.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Sang Hyun Mary Yong, from Seoul, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2005.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

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Field Concert Hall

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Concert repeated Tuesday, April 28 at 8 p.m. in Carnegie Hall

Tickets: \$16-\$50; available through the Carnegie Hall Box Office at  
212-247-7800 or [www.carnegiehall.org](http://www.carnegiehall.org).



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Field Concert Hall

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 PECO Family Concert Series

Sunday, April 26 at 2 and 4 p.m.  
Field Concert Hall



### Introduction to the Keyboard Family

Excerpt—Allegro  
from Symphony No. 6 in G minor,  
Op. 42, No. 2

Charles-Marie Widor  
(1844–1937)

Nathan Laube, organ

Excerpt—*Elegie pour la mort d'un berger*

Bernard Andrès  
(b. 1941)

Excerpt—Prelude in C major, Op. 12, No. 7  
edited by Carlos Salzedo

Sergey Prokofiev  
(1891–1953)

Madeline G. Blood, harp

Excerpt—Andante cantabile  
from Sonata No. 10 in C major, K. 330

Wolfgang Amadeus Mozart  
(1756–91)

Andrew Hsu, piano

Gigue  
from *Französische Suite Nr. 5* in G major,  
BWV 816

Johann Sebastian Bach  
(1685–1750)

Nathan Laube, harpsichord

Excerpt— Peter Ilich Tchaikovsky  
“Dance of the Sugar Plum Fairy” (1840–93)  
from *The Nutcracker*

Andrew Hsu, celesta  
Madeline G. Blood, harp  
Nathan Laube, organ

Excerpt—Overture Gioacchino Rossini  
from *Guillaume Tell* (1792–1868)  
transcribed by Nathan Laube  
Nathan Laube, organ

Precipitato Prokofiev  
from Sonata No. 7 in B-flat major, Op. 83  
Andrew Hsu, piano

Excerpt—Andante allegro George Frederic Handel  
from Concerto for Harp and Orchestra (1685–1759)  
in B-flat major, Op. 4, No. 6  
Madeline Blood, harp  
Andrew Hsu, harpsichord  
Nathan Laube, organ

Questions and Closing Remarks



This afternoon's program will be performed without intermission.  
Photographic and recording equipment may not be used in Field Concert Hall.

## Performers

Madeline G. Blood, from Philadelphia, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2007.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

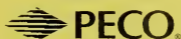
Nathan Laube, from Gurnee, Ill., is a student of Alan Morrison and entered Curtis in 2004.

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## Host

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AUTOGRAPHS

# *Curtis at Carnegie*

Tuesday, April 28, 2009

President Roberto Díaz joins all of the students of The Curtis Institute of Music in extending a heartfelt thank-you to the following donors for their support of tonight's gala. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its students, ensuring that admissions are based solely on artistic promise. Proceeds from tonight's gala benefit the Curtis Student Assistance Fund.



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# CARNEGIE HALL



APRIL 09

TERRY RILEY *IN C*

A MATTER OF PERSPECTIVE

Zakir Hussain

Daniel Barenboim

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OF THE ACADEMY

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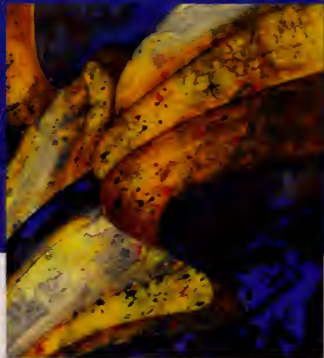


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student at Syracuse University  
Medium: Oil and acrylic paint

# CARNEGIE HALL



**APRIL 2009**

**TERRY RILEY *IN C***

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**A MATTER OF PERSPECTIVE**

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Zakir Hussain | Daniel Barenboim



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## A MUSICAL PANORAMA

On a cold morning in February, hundreds of New York City high school students packed Zankel Hall and were captivated by the breathtaking music making of Indian tabla player Zakir Hussain. Zakir and his colleagues performed live from New Delhi and their concert was heard in real time in New York, thanks to the wonders of technology.

The concert was part of Carnegie Hall's yearlong Cultural Exchange program, an innovative classroom curriculum developed by Carnegie Hall's Weill Music Institute—this season focusing on the music of India and Turkey. On this particular morning, the young people in Zankel Hall had a chance to connect with students in New Delhi with whom they had conversed online throughout the school year. With a jazz performance by the Robin Eubanks Quartet beamed back to the audience in India from Zankel Hall, the morning was a chance to exchange ideas, learn about music, and recognize the many things that young people across the world share in common.

We're delighted that this month we can offer all New Yorkers the chance to hear Zakir Hussain's sensational music making firsthand. An international phenomenon in the world of percussion and a leading voice in world music, we are delighted to have him curate five *Perspectives* events at Carnegie Hall. Combining classical Indian music, jazz, and other American traditions, the series celebrates the scope of Hussain's dazzling career, and also includes a Professional Training Workshop for young musicians to learn from his expertise.

The remarkable Daniel Barenboim is another artist who believes passionately in the power of music to bring people together. As founder of the West-Eastern Divan Orchestra, he has annually invited young musicians from Israel and a number of Arab countries to make music, create personal connections, and promote mutual musical understanding in a world-class ensemble. Their superb performances have been celebrated around the globe. In May, we are happy to welcome Daniel back to Carnegie Hall with another orchestra that is close to his heart—the Staatskapelle Berlin. He concludes his own *Perspectives* residency, sharing the complete cycle of Mahler's symphonies with Pierre Boulez—10 concerts that are sure to be a major highlight of the season.

Carnegie Hall is proud to bring the world's finest artists to New York, representing many different musical traditions and artistic viewpoints. We hope that offerings by Zakir Hussain, Daniel Barenboim, and the dozens of distinctive voices that grace our three stages inspire you to return to the Hall frequently this spring and enjoy the rich journeys of musical exploration.

A handwritten signature in dark ink, appearing to read 'Clive Gillinson'.

Clive Gillinson

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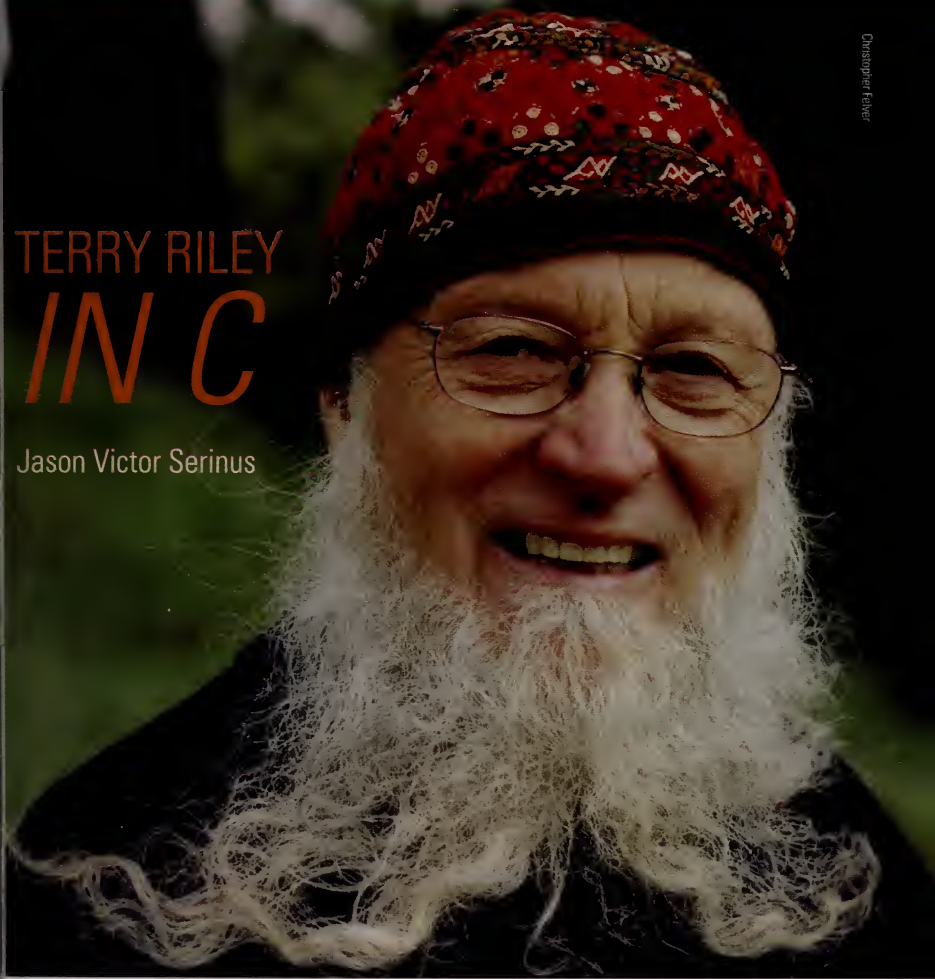
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# TERRY RILEY *IN C*

Jason Victor Serinus



*Forty-five years after its premiere, Terry Riley's *In C* has finally reached the main stage of Carnegie Hall. Before the walls of this venerable institution begin to melt and reform anew, here's what Riley and Kronos Quartet founder David Harrington say about the minimalist musical be-in that altered the course of music history.*

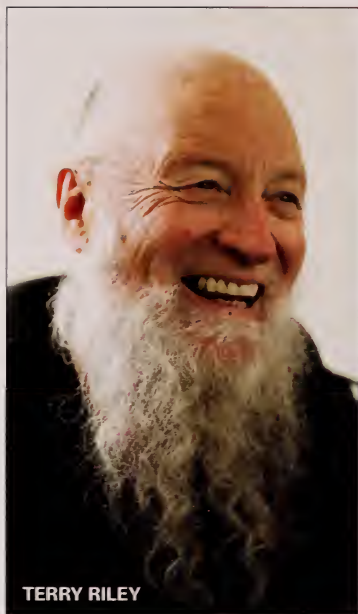
**Jason Victor Serinus:** As I recall the origins of *In C*, Terry, you were playing honky tonk at the Gold Street Saloon in San Francisco, and you were stoned ...

**Terry Riley:** Properly stoned ...

**JVS:** ... riding the bus to your gig in May of '64, when ...

**TR:** ... I heard the opening of *In C*. I was sitting there and thinking, "This is an amazing sound—it would be a great idea for a piece." The patterns started unfolding, maybe the first two or three lines, before I had to get off the bus. But I wasn't able to solve the problem until the idea for *In C* came along as a package. The next day, I got

Lenny Garofalo



up and wrote down all 53 repetitive patterns. It was funny because it seemed like at the end of the page, I was done. I didn't think to start page two; it seemed like that was the conclusion of it.

**David Harrington:** That's faster than Mozart, isn't it?

**TR:** It was more simple-minded than Mozart.

**JVS:** It was Mozart stoned.

**TR:** Consistently and always. Eternally.

**JVS:** Did it take you a while to figure out what to do with the patterns?

**TR:** I didn't have a game plan. The music sat on the shelf until Ramon Sender, who was directing the San Francisco Tape Music Center with Morton Subotnick, said that he'd like to do a show at 321 Divisadero Street. People like Phil Lesh and even Janis Joplin were dropping in to 321 Divisadero. It was on the circuit of

hip places to check out. Their light shows with music were a preview of the rock light shows that were yet to happen at the Fillmore and other places.

**JVS:** That was before the Summer of Love.

**TR:** It was the beginning of the psychedelic movement, just before the big psychedelic Trips Festival at the Longshoreman's Auditorium with Ken Kesey and the Merry Pranksters. I had to get friends to play for free in the first performance. I didn't ask them what instrument they played. It didn't matter. We had recorders; Steve Reich had a melodica [a combination between an accordion and a harmonica].

**JVS:** Who else was in the premiere besides Steve Reich?

**TR:** There were about 20 people. I keep finding posters for the first concert with everyone's names, but I can't remember all of them.

**JVS:** And in Carnegie Hall ...

**DH:** We're looking at around 60. [to Riley] Did you have voices for the premiere?

**TR:** We didn't have voices. But we had the Chamberlin organ, which plays tape loops. Ramon pushed on a key, and you could have chickens or voices or any sound.

**JVS:** Did you have chickens?

**TR:** I think they came in once in a while, yeah.

**JVS:** Did you learn early on never to question why? If you'd started questioning why the patterns came to you and what to do, you'd never have ended up here.

**TR:** I've always felt that the most important thing about an artist is that you somehow

are connected to some kind of universal mind. Nothing originates with you. So if you hear something come through, that means it's something given to you. Try to get it down right away and not question it.

**DH:** One of the great things about *In C* is no matter what instruments or voices are playing the piece, you always recognize it. The concept and feel is so strong and so boldly stated that it casts a very large aura ... or rainbow over the future of music.

**JVS:** How do you envision this upcoming *In C* at Carnegie Hall to take form?

**DH:** One of the things I'm looking to accomplish is binding this multi-generational community of musicians together to have a joyous time, because there's something about this music that's so joyous.

**TR:** As we've been doing *In C* over the years, it has changed a lot. I feel *In C* should grow in the 21st century. For my own part, I'd urge as much experimenting as we can do to allow all the great talent from different generations to be heard. I'm looking forward to discussing with the group what unusual things we can do to build a two-hour performance.

**DH:** For me, *In C* is a ritual. It's a piece that invites the performers to listen in a new way and contribute when it feels like the right moment. As I've noticed with other pieces by Terry, it creates a community around it. That's one of the beautiful things about it.

**JVS:** How has *In C* changed over the years?

**TR:** Originally I wrote a set of performance directions, which people took very seriously. Then I'd start performing with people and they'd say, "That's not in the directions." So a long time ago I decided that those directions are only guidelines for people who haven't played the piece before.

**JVS:** So it's always created in the moment.

**TR:** For me, the most important thing about music is that it grows with the time. After 45 years of *In C*, I sort of say, "Okay son. You're a big man now. You go out and do it yourself." I haven't kissed it goodbye, but I feel I don't have to tell people too much about it anymore. It has a life of its own.

*Terry Riley's In C will be performed at Carnegie Hall on Friday, April 24 at 8 PM. Curated by the Kronos Quartet for the 45th anniversary of the premiere of In C, this one-time-only event will feature the talents of both Terry Riley and the Kronos Quartet, along with artists from all musical disciplines.*

*A special reissue of the original In C recording is also available as part of the CARNEGIE HALL presents series, in collaboration with Sony Masterworks.*

*Jason Victor Serinus writes for Opera News, Stereophile, American Record Guide, and Muso.*



Jay Blakesberg

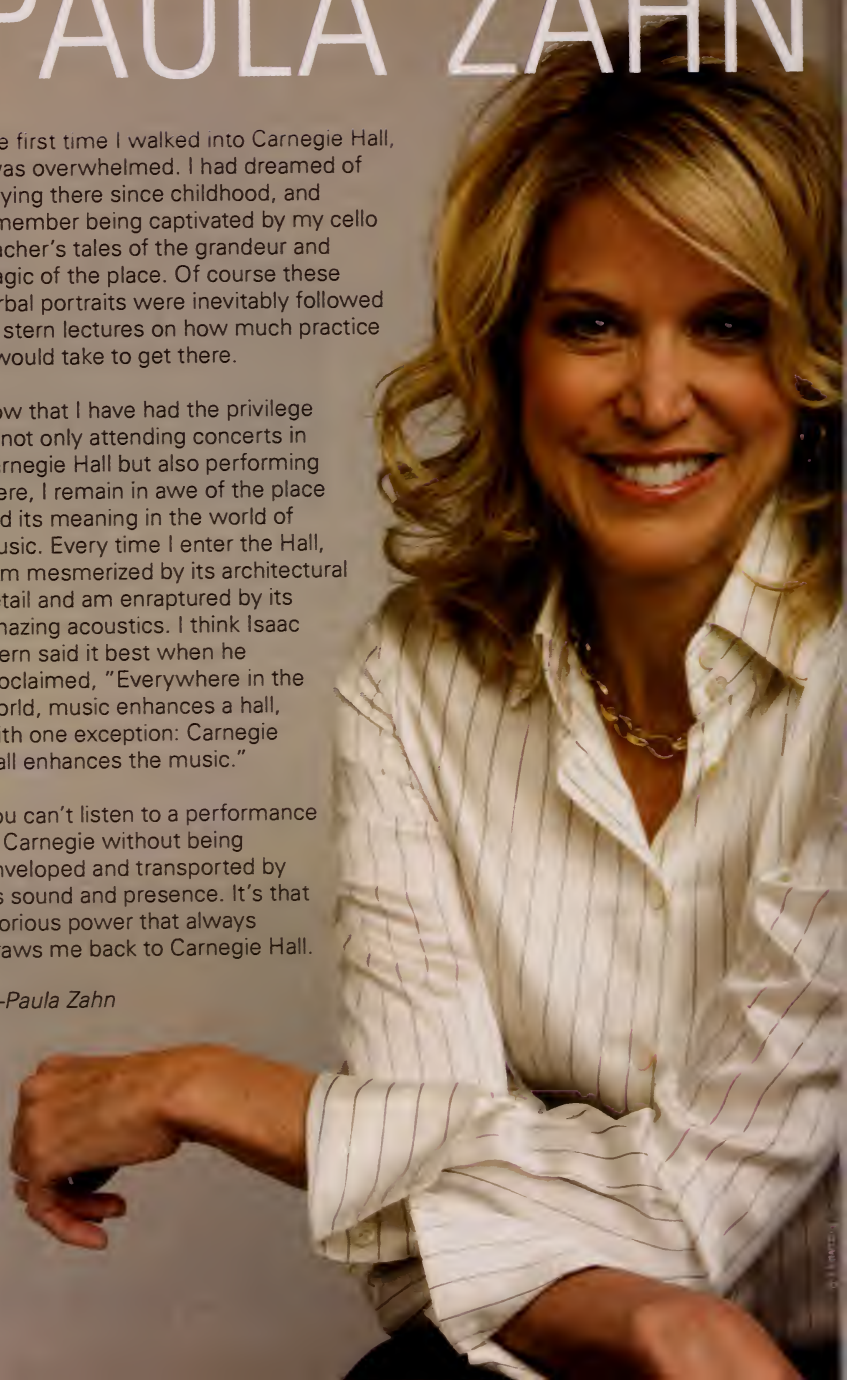
# A CARNEGIE HALL RECOLLECTION FROM JOURNALIST PAULA ZAHN

The first time I walked into Carnegie Hall, I was overwhelmed. I had dreamed of playing there since childhood, and remember being captivated by my cello teacher's tales of the grandeur and magic of the place. Of course these verbal portraits were inevitably followed by stern lectures on how much practice it would take to get there.

Now that I have had the privilege of not only attending concerts in Carnegie Hall but also performing there, I remain in awe of the place and its meaning in the world of music. Every time I enter the Hall, I am mesmerized by its architectural detail and am enraptured by its amazing acoustics. I think Isaac Stern said it best when he proclaimed, "Everywhere in the world, music enhances a hall, with one exception: Carnegie Hall enhances the music."

You can't listen to a performance in Carnegie without being enveloped and transported by its sound and presence. It's that glorious power that always draws me back to Carnegie Hall.

—Paula Zahn





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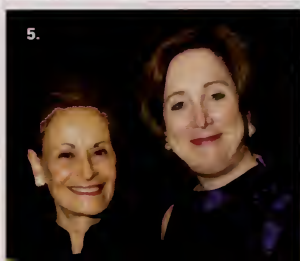
The Carnegie Hall Real Estate Council recently gathered for its annual dinner and concert events, featuring The Philadelphia Orchestra and pianist Martha Argerich this past fall, and the Bavarian Radio Symphony Orchestra with pianist Emanuel Ax earlier this spring.

This special group of industry leaders first rallied to provide significant support for the restoration of this landmark building in 1986. In celebration of Carnegie Hall's centennial season in 1991, the Board of Trustees inaugurated the Real Estate Council with the mission to provide ongoing support for the Annual Fund, and for the artistic and educational programming that has become synonymous with the Carnegie name.

Members include Earle Altman, Kyle Blackmon, Lou Brause, David Brause, Brian Gorman, Stephanie Goto, Robert Kaufman, Joel Leitner, Lester Morse, Gregg Schenker, Burton Resnick, Jonathan Resnick, Susan Rose, Aby Rosen, Frank Sciamé, Larry Silverstein, Benjamin Winter, David Winter, and many more. For membership information, contact the Patron Office at 212-903-9807.



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A MATTER OF

# PERSPECTIVE

ZAKIR HUSSAIN | DANIEL BARENBOIM

Anastasia Tsioulcas

Now in its 10th season, Carnegie Hall's *Perspectives* present a diversity of music and surprising juxtapositions—perhaps none more so than this spring's residencies showcasing Indian tabla drum virtuoso Zakir Hussain, and the incomparable conductor and pianist Daniel Barenboim.

With his immense and generous collaborative energy, Hussain's *Perspectives* will display several facets of his extraordinary career. "I conceived of this series as moving from the traditional into the new," Hussain observes, "from where I've begun to where I'm heading."

With this in mind, Hussain begins his musical exploration in a very traditional North Indian classical context, performing with *santoor* (hammered dulcimer) master Pandit Shivkumar Sharma. Like his father—percussionist Ustad Alla Rakha—Hussain has innovated the traditional role of the tabla as musical accompaniment, turning performances with other instruments into a dialogue between peers.

Beyond the music of his homeland, however, Hussain has dedicated himself to forging new artistic paths with musicians rooted in other musical genres, from his groundbreaking trio Shakti with guitarist John McLaughlin and violinist L. Shankar, to George Harrison and Pharoah Sanders.

As his *Perspectives* residency progresses, Hussain experiments with Americana alongside banjo legend Béla Fleck and bassist Edgar Meyer. "Such collaborations are about hearts and minds meeting and thinking as one, and connecting on more levels than just musically. This work with Béla and Edgar marks a new crossroad for me."

"I grew up with all kinds of music," says Hussain. "When I was a kid, my father would bring home cassettes of different styles he'd heard all over the world on his tours, so I listened to everything from Duke Ellington to The



Susana Wajman

Doors to Jefferson Starship. Listening to them, I'd imagine myself making music with all types of artists."

Daniel Barenboim is the first artist to return for a second *Perspectives*. With his incredible array of professional interests and activities—as conductor, soloist, chamber musician, and recitalist, as well as author, lecturer, and peace activist—he is one of the most intellectually engaging and imaginative forces in classical music. Thanks to his curating, Carnegie Hall will be drenched in Mahler with the complete symphonies performed by the Staatskapelle Berlin May 6–17.

"I have always thought about composers in cycle form," he points out, "even when I was as young as 17 and did a complete cycle of the Beethoven sonatas. I've always been curious about the whole breadth of a composer's output, not just the most popular two or three pieces."

The idea for this current Mahler cycle originated with the other august conductor who will share the podium responsibilities: Pierre Boulez. "He also thinks very much in cyclical forms," says Barenboim. "I said to him, 'I'd never do a Mahler cycle by myself, but would you consider sharing one?'"

"Presenting all of these in such a compact period of time is of course most strenuous on an orchestra," Barenboim admits, "but it creates the most amazing journey for all concerned, both the musicians and the audience."

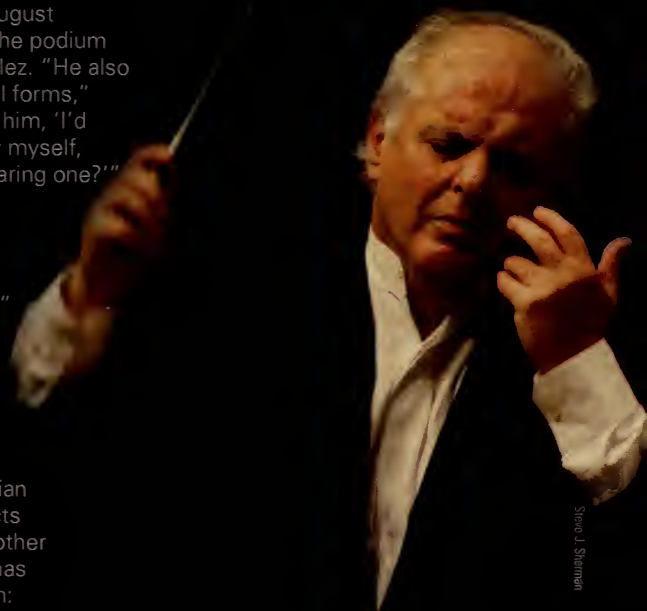
In the midst of this Mahlerian sweep, Barenboim interjects an evening of music by another composer with whom he has an impassioned connection: Elliott Carter, who celebrated

his 100th birthday at Carnegie Hall this past December in a concert that marked the start of Barenboim's residency. On May 11, Barenboim goes not to the podium, but to the piano, joining members of the Staatskapelle for an all-Carter evening.

"It wasn't a programming juxtaposition made to prove a point," says Barenboim. "But Elliott Carter is a composer who, especially in the last 20 years or so, has distilled complexity down to its very essence. If Mahler had also lived to be 100," the conductor laughs, "perhaps he would have had the time to similarly distill his ideas!"

*Zakir Hussain's Perspectives is April 19–29, including performances by Shivkumar Sharma, Béla Fleck, and Edgar Meyer; Daniel Barenboim's Perspectives, including the Mahler symphonies in sequence, continues May 6–17.*

*Anastasia Tsioulcas is the North America section editor for Gramophone.*



Steve J. Sherman

# THE PROJECTS OF THE ACADEMY

The Academy—a program of Carnegie Hall, The Juilliard School, and The Weill Music Institute in partnership with the New York City Department of Education—is a two-year fellowship that provides the finest post-graduate musicians with performance opportunities, advanced musical training, intensive teaching instruction and experience, and the skills necessary for careers that combine musical excellence with education, community engagement, and advocacy.

Each year, the second-year fellows are given the opportunity to use music as a platform to further engage the communities they serve, developing and implementing community- or school-based projects that fulfill the mission of the program. During the 2008–2009 season, two projects emerged: Voice of the Whale and The M.U.S.I.C. Exchange (Musically Uniting Students in Correspondence).

## VOICE OF THE WHALE

How do you combine visual art and music with a giant blue whale in a non-traditional performance venue to create an engaging concert experience? That's what four Academy fellows—Owen Dalby, Romie de Guise-Langlois, Erin Lesser, and Julia MacLaine—set out to accomplish with Voice of the Whale, a program that brings together music and the study of whales in local classrooms, culminating in a concert that will be held under the famous blue whale at the American Museum of Natural History on May 17 at 1 PM (free with Museum admission).

Presented as part of the opening of a new exhibition, *Extreme Mammals*, the concert will follow a lively discussion with Fabien and Celine Cousteau, grandchildren of the legendary Jacques Cousteau, and will include George Crumb's landmark chamber music work *Vox Balaenae* (*Voice of the Whale*). The performance also includes a world premiere by celebrated American composer Ingram Marshall, poetry, and visuals of ocean life by artist Kevork Mourad drawn in real time to the music.

With works chosen to focus on the unique circumstances of whale life and to highlight the fragility of the ocean ecosystem, this event pays homage to the whale and its place on the planet.



# THE M.U.S.I.C. EXCHANGE

Do you like performing in front of a big group of people? Does the type of music you listen to influence what you play? These are just a couple of the questions posed to professional musicians by students from two New York City public schools and the International Rescue Committee's weekend program. Their pen pal correspondence with members of the Philharmonic Orchestra of the Americas (POA) was established by Academy fellows Meena M. Bhasin, Caitlin Sullivan, and Leah Swann in their second-year project, The M.U.S.I.C. Exchange (Musically Uniting Students In Correspondence).

The students were able to meet their new pals on March 28, performing side-by-side with the POA and Artistic Director Alondra de la Parra in a concert at Hunter College's Kaye Playhouse. The program featured original pieces inspired by composer Arturo Márquez's *Danzón No. 2*, including *Sugar Hill Bump*, a new work by composer Lev Zhurbin commissioned by The Academy for the project. Teaching artist Justin Hines also guided the students of the International Rescue Committee through their own process of composition.

Visit [acjw.org](http://acjw.org) for more information about The Academy.



Students of The American Music Academy  
at Hunter College, photographed  
by Justin Hines

# CARNEGIE HALL presents

## MAY 09

### FRIDAY

5/1

7:30 PM Zankel

AMERICAN COMPOSERS ORCHESTRA:  
ORCHESTRA UNDERGROUND

8 PM Stern/Perelman

THE PHILADELPHIA ORCHESTRA

### SATURDAY

5/2

12:30 PM Weill

DISCOVERY DAY: GUSTAV MAHLER

7:30 PM Zankel

ANNE SOFIE VON OTTER, Mezzo-Soprano

DANIEL HOPE, Violin

DANIEL MÜLLER-SCHOTT, Cello

BENGT FORSBERG, Piano

### SATURDAY

5/2

8 PM Stern/Perelman

CHICAGO SYMPHONY ORCHESTRA

### SUNDAY

5/3

7:30 PM Zankel

AUSTRALIAN CHAMBER ORCHESTRA

ANDREAS SCHOLL, Countertenor

8 PM Stern/Perelman

CHICAGO SYMPHONY ORCHESTRA

### MONDAY

5/4

8 PM Stern/Perelman

MINNESOTA ORCHESTRA



SIR SIMON RATTLE

### FRIDAY 5/1

8 PM Stern/Perelman

### THE PHILADELPHIA ORCHESTRA

Sir Simon Rattle, Conductor

Magdalena Kožená, Mezzo-Soprano

Giuseppe Sabbatini, Tenor

Thomas Quasthoff, Bass-Baritone

Eric Owens, Bass-Baritone

The Philadelphia Singers Chorale

David Hayes, Director

BERLIOZ *La damnation de Faust*

Pre-concert talk at 7 PM with Jeremy Geffen, Director of Artistic Planning, Carnegie Hall.

*The Trustees of Carnegie Hall gratefully acknowledge the generosity of Jean Stein, whose contribution honors the memory of Edward W. Said and Lorraine Hunt Lieberson.*



ANNE SOFIE VON OTTER

### SATURDAY 5/2

7:30 PM Zankel

ANNE SOFIE VON OTTER,  
Mezzo-Soprano

DANIEL HOPE, Violin

DANIEL MÜLLER-SCHOTT, Cello

BENGT FORSBERG, Piano

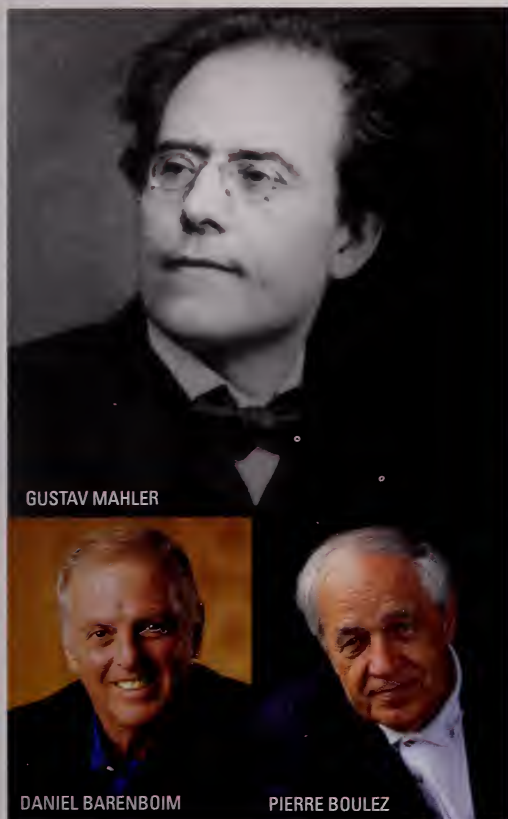
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Works by WEBER, ŠVENK, KÁLMÁN, ULLMANN,

SCHULHOFF, SCHUL, HAAS, BERMAN, and TAUBE

Pre-concert talk at 6:30 PM: Bengt Forsberg in conversation with Jeremy Geffen, Director of Artistic Planning, Carnegie Hall.

*This concert is made possible, in part, by The Barbro Osher Pro Suecia Foundation.*



**MAY 6-17, 2009**

Stern Auditorium / Perelman Stage

# MAHLER:

## THE SYMPHONIES IN SEQUENCE

Hearing these monumental works over 12 days provides an unparalleled view of Mahler's lifelong creative path, from the exuberant Romanticism of his First Symphony to the haunting final notes of his last. Two legendary maestros, Daniel Barenboim and Pierre Boulez, lead the Staatskapelle Berlin in a fascinating traversal through the work of this extraordinary composer, about whom Leonard Bernstein rightly said, "His time has come."

<b>TUESDAY</b>	<b>5/5</b>
8 PM Stern/Perelman RICHARD GOODE, Piano	
<b>WEDNESDAY</b>	<b>5/6</b>
8 PM Stern/Perelman STAATSKAPELLE BERLIN	
<b>THURSDAY</b>	<b>5/7</b>
8 PM Stern/Perelman STAATSKAPELLE BERLIN	
<b>FRIDAY</b>	<b>5/8</b>
8 PM Stern/Perelman STAATSKAPELLE BERLIN	
<b>SATURDAY</b>	<b>5/9</b>
7:30 PM Zankel OSVALDO GOLIJOV AND DAWN UPSHAW YOUNG ARTISTS CONCERT	
8 PM Stern/Perelman STAATSKAPELLE BERLIN	
<b>SUNDAY</b>	<b>5/10</b>
2 PM Stern/Perelman STAATSKAPELLE BERLIN	
3 PM Zankel OSVALDO GOLIJOV AND DAWN UPSHAW YOUNG ARTISTS CONCERT	
<b>MONDAY</b>	<b>5/11</b>
7:30 PM Zankel DANIEL BARENBOIM, Piano MEMBERS OF THE STAATSKAPELLE BERLIN	
<b>TUESDAY</b>	<b>5/12</b>
8 PM Stern/Perelman STAATSKAPELLE BERLIN	
<b>WEDNESDAY</b>	<b>5/13</b>
8 PM Stern/Perelman STAATSKAPELLE BERLIN	
<b>FRIDAY</b>	<b>5/15</b>
8 PM Stern/Perelman STAATSKAPELLE BERLIN	
<b>SATURDAY</b>	<b>5/16</b>
8 PM Stern/Perelman STAATSKAPELLE BERLIN	
<b>SUNDAY</b>	<b>5/17</b>
2 PM Stern/Perelman STAATSKAPELLE BERLIN	
<b>THURSDAY</b>	<b>5/21</b>
8 PM Stern/Perelman THE MET ORCHESTRA	

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OSMO VÄNSKÄ

LEONIDAS KAVAKOS

**MONDAY 5/4**

8 PM Stern/Perelman

**MINNESOTA ORCHESTRA**

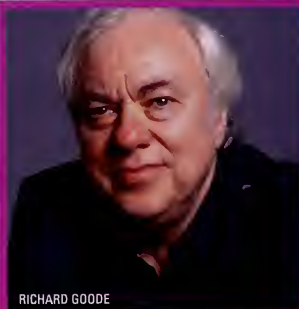
Osmo Vänskä, Music Director and Conductor  
Leonidas Kavakos, Violin

SIBELIUS *The Wood Nymph*; Violin Concerto  
in D Minor

BEETHOVEN Symphony No. 7 in A Major, Op. 92

Pre-concert talk at 7 PM with Walter Frisch, Professor  
of Music, Columbia University.

*Sponsored by Dolittle LLP*



RICHARD GOODE

**TUESDAY 5/5**

8 PM Stern/Perelman

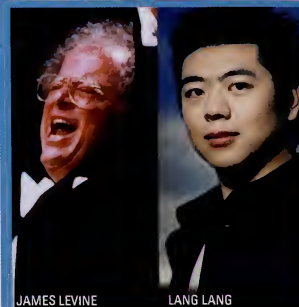
**RICHARD GOODE, Piano**

BACH French Suite No. 5 in G Major, BWV 816

CHOPIN Mazurka in C Major, No. 2; Mazurka in  
E Major, No. 3; Mazurka in A Minor, No. 2;  
Mazurka in A-flat Major, No. 4; Mazurka in  
C Minor, No. 3; Nocturne in F-sharp Major,  
No. 2; Scherzo No. 3 in C-sharp Minor

BACH Prelude and Fugue in C Major, Prelude and  
Fugue in A Minor, and Prelude and Fugue in E Major  
from Book II of *The Well-Tempered Clavier*

CHOPIN Nocturne in D-flat Major, No. 2; Waltz in  
C-sharp Minor, No. 2; Waltz in A-flat Major,  
No. 3; Waltz in F Major, No. 3; *Polonaise-fantaisie*  
in A-flat Major



JAMES LEVINE

LANG LANG

**THURSDAY 5/21**

8 PM Stern/Perelman

**THE MET ORCHESTRA**

James Levine, Music Director and Conductor  
Lang Lang, Piano

STRAVINSKY *Pétrouchka* (1947 version)

BRAHMS Piano Concerto No. 1 in D Minor

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THE  
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OF MUSIC

Roberto Díaz, President

# THE CURTIS SYMPHONY ORCHESTRA

MICHAEL STERN, *conductor*  
CARTER BREY, *cello*

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PROKOFIEV    *Selections from Romeo and Juliet*  
Suite No. 1 and 2, Op. 64a&b  
Montagues and Capulets  
Dance of the Antilles Girls  
Romeo and Juliet  
Masks  
The Death of Tybalt  
Romeo at the Tomb of Juliet

PROKOFIEV    *Sinfonia concertante, Op. 125*  
Andante  
Allegro giusto  
Andante con moto—Allegretto—Allegro marcato

*Intermission*

STRAVINSKY    *Petrushka (1947)*  
The Shrove-Tide Fair  
Petrushka's Cell  
The Moor's Cell  
The Shrove-Tide Fair (Towards Evening)

Sponsored by Blank Rome LLP and Glenmede

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# Notes ON THE PROGRAM

## SERGEI PROKOFIEV Selections from *Romeo and Juliet* Suite No. 1 and 2, Op. 64a&b

Born in Sontsovka, Ukraine, April 23, 1891

Died in Moscow, March 5, 1953

Prokofiev approached with trepidation the creation of a ballet based on Shakespeare's *Romeo and Juliet*, and wisely so. The ubiquitous play had found dozens of musical adaptations, but most were operas in which language was an essential part of the mix. Could a ballet convey this discursive drama using no words at all? The year was 1934, and the composer had only recently decided to return to his native land, ending a 14-year exile in the West. The Russian public was again becoming aware of his music, and he had begun to receive Soviet commissions, one of which was from the State Academic Theater (later the Kirov Theater) for what would become his first full-length story ballet. *Romeo and Juliet* was the brainchild of the theater's director, Sergei Radlov, who had staged the first Soviet production of *The Love for Three Oranges* in 1926.

But *Romeo* quickly fell into a miasma of political intrigue. Sergei Kirov, the Communist Party boss in Leningrad, was assassinated in late 1934, and many of those associated with him, including Radlov, were discredited. Prokofiev had completed most of the music by 1935, but the ballet would not appear on the Russian stage until 1940. By this time it had already received a performance in Brno, Czechoslovakia.

Radlov remained on the project, as choreographer, but because he was

ill-equipped for the job two more collaborators were brought in to fix up the scenario. The result was a mishmash, like a movie script with too many authors. It was Prokofiev's idea to tack on a happy ending, in which Romeo arrives in time to save Juliet and they live peaceably ever after. "The reason for taking such barbarous liberty with Shakespeare's play was purely choreographic," the composer wrote. "Live people can dance, but the dying cannot hardly be expected to dance in bed." Before the work reached completion the choreographers convinced Prokofiev to restore Shakespeare's tragic ending.

Despite the intrigue surrounding the production, the resulting ballet music was a triumph for the composer. The Soviet public, which had heard the two suites from the ballet in concert even before the first staged performance of the full-length work, was enthusiastic about the music. Even the "official" response to the first Soviet production in January 1940 was relatively positive.

Prokofiev compiled suites in 1936, 1937 and 1946, sometimes adapting the orchestration to produce more transparent textures. The selection on today's program draws from the first two. The bold *Montagues and Capulets* is music to accompany the knights' dance at the Capulet ball, and tender *Dance of the Antilles Girls* depicts the bridesmaids' dance around the sleeping

Juliet—its upward-arching melody suggesting an echo of the knights' dance. *Romeo and Juliet* accompanies the star-crossed lovers as they separate themselves from the company to dance their nervous *pas de deux*. It is some of the most romantic music composed in the 20th century, and unusually long for a *pas de deux*. An infectious rhythm drives the mysterious *Masks*,

heard when Romeo, Mercutio, and Benvolio show up uninvited at the ball. *The Death of Tybalt* is the noisy, tragic moment in which Romeo duels with Tybalt to avenge Mercutio, triumphing with 15 fateful chords. Today's suite closes with the climactic *Romeo at Juliet's Tomb*, a dark, poignant funeral march in which the desperate hero slays Paris and then poisons himself.

## PROKOFIEV Sinfonia concertante for Cello and Orchestra, Op. 125

few of Prokofiev's instrumental works embody so many facets of the composer's stylistic world as the *Sinfonia concertante* completed in 1952, which blends the driving edginess of his early works with the more relaxed style of his later Soviet music. Rich in melody, beautifully orchestrated, and sure-footed in its un-showy solo virtuosity, it even lets in a dig at the Soviet apparatchiks, with a sardonic little borrowed tune that nearly got the composer into trouble.

The story of the *Sinfonia concertante* begins in the early 1930s and ends with its completion during the last years of Prokofiev's life 20 years later. Its initial incarnation was as the Cello Concerto in E minor, Op. 58, composed between 1934 and 1938. Having recently returned to the Soviet Union from the West, Prokofiev was eager to ingratiate himself with the authorities with accessible, sometimes high-quality, music. But at its 1938 premiere the Cello Concerto was a failure, partly because the soloist, Lev Berezovsky, was reportedly ill-prepared to confront its edgy aesthetic.

The concerto was put aside for more than a decade, when a 20-year-old

cellist dusted it off for a 1947 performance in the Small Hall of the Moscow Conservatory. Prokofiev went backstage to praise the young cellist, whose name was Mstislav Rostropovich, and promised on the spot to revise it for him. According to Harlow Robinson's biography of Prokofiev, the cellist repeatedly reminded the composer of his promise. Meanwhile Prokofiev wrote another piece for him, the Cello Sonata, Op. 119, and Rostropovich gave its public premiere with pianist Sviatoslav Richter in March 1950.

Composer and cellist collaborated on the concerto from early 1950 to early 1952. The result, not a revision but a new piece using materials from the original, was performed in Moscow in February 1952, with Richter making an unprecedented appearance on the podium. Prokofiev continued tinkering with the piece and decided that it had undergone such a transformation that it needed a new name. Robinson has shown that Prokofiev chose the title in order to place his piece in the historical tradition of the 19th-century *sinfonia concertante*, with its emphasis on the interplay of soloist(s) and ensemble.

The resulting 40-minute concerto, with expanded orchestration that includes celesta, is one of the composer's most original works—one of the last glimmers of his genius in a period when his output had grown erratic.

The concerto is cast in three movements, with a huge central *Allegro giusto* flanked by an *Andante* and an *Andante con moto*. The first begins with great striding chords and an expansive cello theme, which gives way to an eerie second subject. The climax turns martial, in the vein of the composer's wartime works, but the movement draws to a tranquil close.

The second movement begins with riveting perpetual motion, with ominous brass chords and sudden quiet, followed by a return to the lush, Romantic world of *Romeo and Juliet*. A big virtuosic cadenza leads to a passage of ferocious double-stops so difficult that Rostropovich asked the composer to make an alternative, simpler version (not for him, but for less-gifted colleagues); Carter Brey, tonight's soloist, performs the original Rostropovich double-stops. This tour de force picks the tempo back up for a furious return to the energy of the opening.

The imploring cello melody at the outset of the finale takes us back to the mood of the first movement. The amplified solo parts for the orchestral principals give the movement an unusually collaborative feel. Halfway through, Prokofiev throws in what many have heard as a sly "last laugh" at the Stalin establishment: First the solo cello plays, then a mocking solo bassoon plays an altered version of a popular Soviet tune called "Our Toast" by Vladimir Zakharov, a hated *apparatchik*, who includes the lyrics "Let's drink to the Motherland! Let's drink to Stalin!"

It was similar enough to the original that Rostropovich later wrote, that at its first performance at the Union of Composers, Zakharov stood up to complain about the distortion of his tune. "When I related this to Prokofiev," the cellist continued, "he wrote a replacement tune (a waltz, which I never played), and said that once everything had settled down we would quietly revert to the original tune." (That's exactly what happened: In the published score the replacement waltz appears in appendix.) It was as if, after a lifetime of walking a delicate line between individuality and obedience to Soviet authority, Prokofiev was willing to risk thumbing his nose one last time.

## IGOR STRAVINSKY *Petrushka* (1947 version)

Born in Lomonosov, Russia, June 17, 1882

Died in New York City, April 6, 1971

When Sergei Diaghilev visited Igor Stravinsky in Switzerland in the summer of 1910, he expected the composer to have made progress on the score that was to be their next big collaboration, *Le Sacre du printemps* (*The Rite of Spring*). To his initial dismay, he found

that another piece altogether was underway, one that would make *L'Oiseau de feu* (*The Firebird*) look conventional in comparison. It was *Petrushka*, a piece that, a century later, continues to baffle and delight.

Stravinsky had been putting off the *ite*, which he feared was going to be a huge project. So he started doodling on the keyboard, with bitonal chords and wild pianistic roulades. (Stravinsky composed at the piano, and often by playing his scores on the keyboard one by one to discover the tactile origins of some of his most striking sonorities, like the sharp/C-major "*Petrushka* chord.") He later wrote, "I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of *arpeggi*. The orchestra, in turn, retaliates with menacing trumpet-blasts...and it ends in the sorrowful and querulous collapse of the poor puppet." The seeds were planted for *Petrushka*. Fortunately, when he played passages of it for Diaghilev, the impresario enthusiastically suggested that the composer turn the work into a ballet.

With the aid of Alexandre Benois, the scenic designer for the Mariinsky Theater and frequent Ballets Russes collaborator, Diaghilev and Stravinsky worked out a detailed scenario in which the puppet *Petrushka* comes to life and annoys everyone, including the ballerina with whom he falls desperately in love.

Completing the music in early 1911, Stravinsky gave the work to Michel Fokine, who, though not a fan of the music, created the choreography. Vaslav Nijinsky danced the title role in the work's premiere in Paris on June 15 of that year; Pierre Monteux conducted the performance, which took place at the Théâtre du Châtelet.

In 1947 Stravinsky rewrote his score for a smaller orchestra, "with the dual

purpose of copyrighting it and of adapting it to the resources of medium-sized orchestras," as he said later. "The orchestration of the 1947 version is, I think, much more skillful."

*Petrushka* is divided into four tableaux, or scenes.

The first tableau depicts the Shrovetide Fair and features dances by various groups of villagers and circus performers. A performer produces a small theater containing three puppets. As he plays the flute, the puppets come to life and begin to dance.

The second tableau takes place in *Petrushka*'s room or cell, where the boy rails against his awkwardness and his total dependence upon the puppet-master's will. Here the "*Petrushka* chord" makes its appearance, "as *Petrushka*'s insult to the public," in the composer's words.

In the third tableau, the ballerina visits the third puppet, the Blackamoor, whom she favors over *Petrushka*. Enter *Petrushka*, throwing himself about in a jealous fit.

The fourth tableau returns to the Shrovetide Fair, with a varied array of dances. The Moor chases *Petrushka*, strikes him down, and makes off with the ballerina as *Petrushka* dies. The puppet-master assures the public that *Petrushka* is only a doll, and the crowd disperses. But in a final surprise, *Petrushka*'s ghost is seen on the roof, mocking the puppet-master and the audience, as well. Or is it the real *Petrushka*, truly alive after all?

# THE Artists

## MICHAEL STERN, *Conductor*

Conductor Michael Stern is in his fourth season as music director of the Kansas City Symphony, which has been hailed for its remarkable artistic and institutional growth since his tenure began. They have recorded for Naxos and Reference Recordings. The 2008–09 season also marks Mr. Stern's first as principal guest conductor of Orchestre National de Lille, France.

Mr. Stern is founding artistic director and principal conductor of the IRIS Orchestra, recognized for its brilliant playing, its varied programming with special emphasis on American contemporary music, and its recordings on the Naxos and Arabesque labels. IRIS has commissioned works by Stephen Hartke, Richard Danielpour, Edgar Meyer, Jonathan Leshnoff, and Ellen Taaffe Zwilich, among others.

Mr. Stern has served as chief conductor of Germany's Saarbrücken Radio Symphony Orchestra, with whom he made several recordings of American repertoire, and permanent guest conductor of the Orchestre National de Lyon in France. He has appeared with the national orchestras of Paris, Bordeaux, Lille, and Toulouse, and conducted orchestras throughout Europe and the Far East. Mr. Stern led the

Vienna Radio Symphony on a tour of China. He has also been a frequent guest conductor of the Tonhalle Orchestra in Zurich and has recorded both with that orchestra and with the London Philharmonic for Denton Records.

Mr. Stern has conducted the New York Philharmonic; the Atlanta, Baltimore, Chicago, Cincinnati, Indianapolis, Pittsburgh, Montreal, Saint Louis, and Toronto symphony orchestras; the Cleveland and Philadelphia orchestras; the Houston and Seattle symphonies; and the National Symphony Orchestra in Washington, D.C., where he will return in winter 2010. He appears regularly at the Aspen Music Festival and has served on the faculty of the American Academy of Conducting at Aspen.

Mr. Stern graduated from The Curtis Institute of Music, where his major teacher was Max Rudolf. Mr. Stern edited the third edition of Rudolf's textbook, *The Grammar of Conducting*, as well as a new volume of Rudolf's collected writings and correspondence (Pendragon Press). He also studied at the Pierre Monteux Memorial School under the tutelage of Charles Bruck and earned a degree in American history from Harvard University.

## ARTER BREY, *Cello*

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Arter Brey was appointed principal cello of the New York Philharmonic in 1996 and made his subscription debut as soloist with the orchestra in 1997, performing Tchaikovsky's *Rococo Variations* led by then-music director Kurt Masur. He has performed as soloist in subsequent seasons in the Elgar Cello Concerto with André Previn conducting; in William Schuman's *Song of Orpheus* with Christian Thielemann; in the Barber Concerto with conductor Ian Gilbert; in Richard Strauss' *Don Quixote* with music director Lorin Maazel and with former music director Zubin Mehta; and in the Brahms Double Concerto with concertmaster Glenn Dicterow and conductor Christoph Eschenbach, as well as with Lorin Maazel on the orchestra's 2007 tour of Europe. He also performed the Brahms at the Tanglewood Music Center in the summer of 2002 as part of Mr. Masur's final concerts as Philharmonic music director.

Mr. Brey rose to international attention in 1981 as a prizewinner in the Rostropovich International Cello Competition. Subsequent appearances with Mstislav Rostropovich and the National Symphony Orchestra were unanimously praised. The winner of the Gregor Piatigorsky Memorial

Prize, Avery Fisher Career Grant, the Young Concert Artists' Michaels Award, he also was the first musician to win the Arts Council of America's Performing Arts Prize and has performed as soloist with many of America's major symphony orchestras.

Mr. Brey's chamber music career is equally distinguished. He has made regular appearances with the Tokyo and Emerson string quartets, the Chamber Music Society of Lincoln Center, the Spoleto Festival in the United States and Italy, and the Santa Fe and La Jolla chamber music festivals, among others. He presents an ongoing series of duo recitals with pianist Christopher O'Riley; together they have recorded *The Latin American Album*, a disc of compositions from South America and Mexico (Helicon Records). His recording with Garrick Ohlsson of the complete works of Chopin for cello and piano was released by Arabesque in the fall of 2002 to great acclaim.

Mr. Brey studied with Laurence Lesser and Stephen Kates at the Peabody Conservatory of Music and with Aldo Parisot at Yale University. He joined the faculty of The Curtis Institute of Music in 2008.

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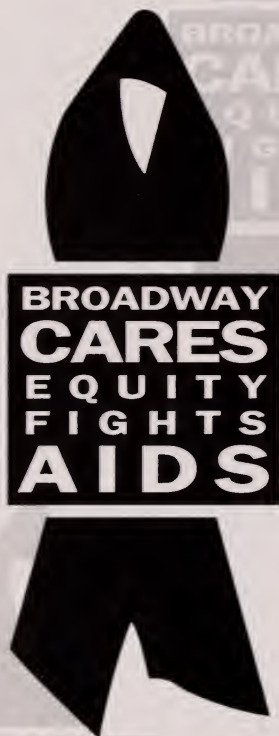
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ix Meyer Fellowship

unhee Bruce Cho

lly Coyle  
illie Lee Bok Fellowship

ron White, tenor saxophone,  
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o Guang Zhai  
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## THE CURTIS INSTITUTE OF MUSIC

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The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 162 students, ensuring that admissions are based solely on artistic promise. A Curtis education is tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, Leila Josefowicz, Wang Lang, and Time for Three.

The Curtis Symphony Orchestra performs on an annual subscription series that typically includes three concerts under the direction of eminent conductors in nearby Verizon Hall at the Kimmel Center, home of the Philadelphia Orchestra. Some of the programs are repeated at Carnegie Hall and in regional venues. The orchestra has appeared at the Kennedy Center and in major European cities. The Curtis Symphony Orchestra has enjoyed a

close association with every music director of the Philadelphia Orchestra since Leopold Stokowski advised Mary Louise Curtis Bok on the school's founding in 1924. During their tenures Stokowski, Eugene Ormandy, Riccardo Muti, and Wolfgang Sawallisch conducted the Curtis Symphony Orchestra in concert and in frequent reading sessions of major orchestral repertoire. While in town Philadelphia Orchestra guest conductors—such as Alan Gilbert, Roger Norrington, Simon Rattle, and David Zinman—often lead the Curtis Symphony Orchestra in similar reading sessions. Christoph Eschenbach, the Philadelphia Orchestra's most recent music director, continues a close relationship with Curtis, conducting orchestra performances annually.

This professional training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in major orchestras across the United States, Canada, and abroad. Orchestra concerts are supported by the Jack Wolgin Orchestral Concerts endowment fund.

In nearby venues such as the Prince Music Theater, the Curtis Opera Theatre fully stages operas each year

with professional directors and designers, creating fresh interpretations of standard repertoire and contemporary works. It often gives concert performances with the Curtis Symphony Orchestra and productions in the intimate Curtis Opera Studio. Curtis' long-time, informal association with the Opera Company of Philadelphia recently developed into an annual production presented by the Kimmel Center in its Perelman Theater, combining OCP musical direction and marketing with Curtis performers and designers.

The entire program, which casts every singer in multiple roles each season, offers a training experience unique among American conservatories. This has enabled recent graduates to join the 60-plus alumni who have performed with the Metropolitan Opera, as well

as to perform with major opera companies worldwide. The Curtis Opera Theatre is directed by Mikael Eliassen.

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Learn more about Curtis performances, faculty, and admissions at [www.curtis.edu](http://www.curtis.edu).

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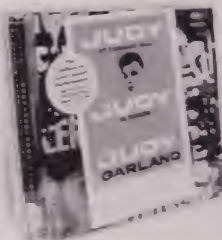
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On April 1, pianist Franz Rummel gives the very first performance in Andrew Carnegie's new "Music Hall" in the 1,200-seat lower-level auditorium simply called "Recital Hall" (today's Zankel Hall)—a full month before the official opening of the main auditorium on May 5.

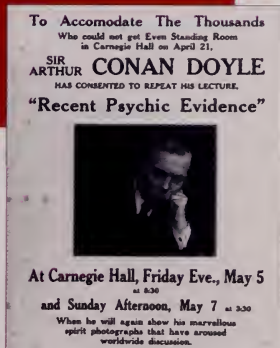


1907

The National Arbitration and Peace Congress is held April 14–17. Speakers include Andrew Carnegie, William Jennings Bryan, and Julia Ward Howe (lyricist of "Battle Hymn of the Republic").

1922

Beginning on April 12, Sir Arthur Conan Doyle, creator of Sherlock Holmes, delivers a lecture series on spiritualism.



1924

On April 23, English archaeologist Howard Carter presents the first of four lectures on his discovery and excavation of the tomb of Egyptian "boy king" Tutankhamun, using film and color photographs to describe his findings at the 3,300-year-old burial site.

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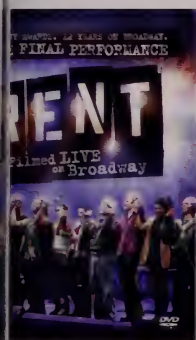
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Canada, UK, Australia, and Japan.



## 1930

Russian musical instrument inventor Leon Theremin presents a "Recital of Ether-Wave and Electrical Music" on April 25 to an audience that includes composer Charles Ives. His own "theremin," the first successful electronic instrument, later becomes known to all through its use in the Beach Boys' "Good Vibrations," and on countless horror film soundtracks.



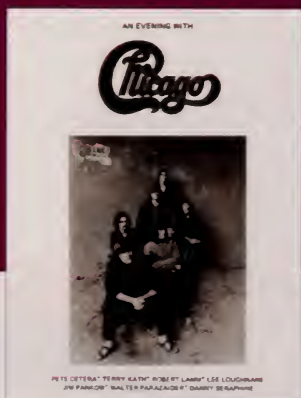
## 1951

Pianist Simon Barere collapses on stage during a performance of Grieg's Piano Concerto with The Philadelphia Orchestra and Eugene Ormandy on April 2. He dies backstage shortly afterwards.



## 1954

On April 4, legendary conductor Arturo Toscanini makes his 401st and final Carnegie Hall appearance at the age of 87, leading the NBC Symphony Orchestra.



## 1971

Rock band Chicago performs a full week of concerts April 5–10, recorded by Columbia Records and released as the group's first live album, *Chicago at Carnegie Hall*. The original four-album set includes a poster of Carnegie Hall from 1907 and a souvenir program with photos from the performances.

*Images courtesy of the Carnegie Hall Archives*

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**CAN I PURCHASE TICKETS BY TELEPHONE AND ONLINE?** If CarnegieCharge at 212-247-7800, seven days a week, 11 AM to 8 PM. You may pick up tickets at the Box Office by presenting the credit card used to purchase the tickets as identification. Tickets for all concerts at Carnegie Hall may also be purchased online at [carnegiehall.org](http://carnegiehall.org).

**ARE THERE STUDENT AND SENIOR TICKETS?** A limited number of student / senior citizen discount tickets, priced at \$10, will be available for select Carnegie Hall presentations in Stern Auditorium / Perelman Stage, and Zankel Hall. For more information, visit [carnegiehall.org/rushtix](http://carnegiehall.org/rushtix).

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**HOW CAN GROUPS MAKE SPECIAL ARRANGEMENTS?** Groups of 20 or more may call Group Sales at 212-903-9705.

**DOES CARNEGIE HALL OFFER TOURS?** Yes, Monday through Friday, 11:30 AM, 2 PM, and 3 PM; Saturday, 11:30 AM and 12:30 PM; and Sunday, 12:30 PM (when Hall schedules permit). Tickets are sold at the Box Office on tour days. For information on tour availability, tours for people with disabilities, or reservations for groups of 20 or more, call 212-903-9765.

**WHAT DINING FACILITIES ARE AVAILABLE?** The following are available for refreshments: in Stern Auditorium / Perelman Stage, the Citigroup Cafe on the Parquet level; in Weill Recital Hall, the Jacobs Room on the Orchestra level; in Zankel Hall, the Parterre bar. For information, call 212-903-9805.

**IS THERE A GIFT SHOP?** The Shop is open daily 12 PM to 6:30 PM, and one hour prior to concert time through intermission for all shows in Stern Auditorium / Perelman Stage. The Shop is located on the second floor off Stern / Perelman First Tier level, adjacent to the Rose Museum. During daytime hours, enter at 154 West 57th Street. Shop online anytime at [carnegiehall.org/shop](http://carnegiehall.org/shop).

**WHERE IS THE ROSE MUSEUM?** The Rose Museum is located at 154 West 57th Street, second floor, open seven days a week, 11 AM to 4:30 PM; it is also open before concerts and during intermission. Admission is free.

**ARE THE STAIRS THE ONLY WAY TO GET TO THE UPPER LEVELS?** No, elevator service is available from street level to the Parquet, First Tier, Second Tier, and Dress Circle levels of Stern Auditorium and to the Orchestra level of Weill Recital Hall. Elevator service is also available from street level to the Mezzanine and Parterre levels of Zankel Hall.

**CAN I BUY A GIFT CERTIFICATE?** Yes, at the Box Office or through CarnegieCharge.

**WHERE ARE THE RESTROOMS?** Stern Auditorium / Perelman Stage restrooms are located on the Parquet, Second Tier, and Dress Circle levels. Weill Recital Hall restrooms are located off the Weill Recital Hall lounge. Zankel Hall restrooms are on the Mezzanine level.

**WHERE ARE THE PUBLIC TELEPHONES?** Telephones are located on either side of the Stern Auditorium lobby, in the Weill Recital Hall lobby, and near the elevator on the Mezzanine and Parterre levels of Zankel Hall.

**IS THERE A LOST-AND-FOUND AREA?** Yes. Lost-and-found articles should be reported to or turned in at the House Manager's Office, 56th Street entrance. Telephone 212-903-9698.

**WHAT FACILITIES DOES CARNEGIE HALL OFFER FOR PEOPLE WITH DISABILITIES?** Assistive-listening devices are available free of charge, with the deposit of a valid form of identification, at the coat-check room on the west side of the lobby in Stern Auditorium / Perelman Stage. Large-print programs for Carnegie Hall presentations are available in the lobby at the House Manager's window or from a Zankel Hall usher. Patrons in wheelchairs may make arrangements through the House Manager's Office at 212-903-9605. It is suggested that inquiries be made well in advance of the concert date. Specially equipped restrooms are located in all three halls.

**MAY I RECORD A PERFORMANCE OR TAKE PHOTOS?** No. The photographing, videotaping, or sound recording of any performance or the possession of any device for such use inside this theater, without the written permission of Management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

**WHAT HAPPENS IN THE UNLIKELY EVENT OF FIRE?** Exits are indicated by a red light; the sign nearest your seat indicates the shortest route to the street. In the event of fire or other emergencies, please do not run. Walk to the nearest exit.

**CAN I RENT CARNEGIE HALL?** Yes, rental information may be obtained by calling the booking office at 212-903-9710; e-mailing [booking@carnegiehall.org](mailto:booking@carnegiehall.org); or writing to Elaine Georges, Director of Booking, Carnegie Hall, 881 Seventh Avenue, New York, NY 10019.

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**HOW CAN I VOLUNTEER?** Carnegie Hall is always looking for volunteers for a variety of activities throughout the Hall. For more information, call 212-903-9778.

**A CALL FOR COURTESY** We kindly request that you check to make sure that you have turned off cellular phones, electronic pagers, and watch beepers before the concert begins. Doctors who expect to be called during performances may give their seat location to an usher, who will advise the House Manager.

Occasionally, hearing aids emit sounds at very high frequencies that can disturb both the performers and the audience. Please be aware of this situation and adjust hearing aids accordingly.

For those who may need them, we are happy to provide Ricola cough drops, located throughout the Hall, free of charge at all Carnegie Hall presentations.

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**For more information and to make your reservation, call the Special Events Office at 212-903-9679 or visit [carnegiehall.org/specialevents](http://carnegiehall.org/specialevents).**

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

### Seventy-Seventh Student Recital

Tuesday, April 28 at 8 p.m.

Field Concert Hall

#### *Le Tombeau de Couperin*

Prélude

Fugue

Forlane

Rigaudon

Menuet

Toccata

Maurice Ravel

(1875–1937)

Jiuming Shen, piano

#### Sonata No. 11 in A major, K. 331

Wolfgang Amadeus Mozart

Tema: Andante grazioso

(1756–91)

Menuetto

Alla turca: Allegretto

#### Sonata No. 2 in D minor, Op. 14

Sergey Prokofiev

Allegro, ma non troppo

(1891–1953)

Scherzo: Allegro marcato

Andante

Vivace

Xiaohui Yang, piano

This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Wednesday, April 29 at 8 p.m.

Graduation Recital: Shih-Wei Huang, piano

Field Concert Hall

- |            |   |
|------------|---|
| J. S. Bach | Chaconne from Partita No. 2 in D minor,<br>BWV 1004, transcribed by Ferruccio Busoni  |
| Chopin     | Sonata No. 3 in B minor, Op. 58   |
| Stravinsky | Three Movements from <i>Petrushka</i><br>Shih-Wei Huang, piano  |
| Brahms     | Quartet No. 1 in G minor, Op. 25<br>Benjamin Beilman, violin<br>Roberto Díaz, viola<br>Natalie Helm, cello<br>Shih-Wei Huang, piano |

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

This Spring at Curtis

The Curtis Opera Theatre

*Il viaggio a Reims* by Gioacchino Rossini

Prince Music Theater

Wednesday, May 6 and Friday, May 8 at 7:30 p.m.

Sunday, May 10 at 2:30 p.m.

Benjamin Schwartz, conductor (Flute '01, Conducting '04)

Chas Rader-Shieber, stage director

Fully staged production with the Curtis Symphony Orchestra,  
sung in the original Italian with English supertitles.

Tickets: \$33; available at the Prince Music Theater box office and from UpStages  
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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



Seventy-Eighth Student Recital

Graduation Recital—Shih-Wei Huang, piano

Wednesday, April 29 at 8 p.m.

Field Concert Hall



Chaconne from Partita No. 2 in D minor, Johann Sebastian Bach  
BWV 1004 (1685–1750)

transcribed by Ferruccio Busoni

Sonata No. 3 in B minor, Op. 58

Frédéric Chopin

Allegro maestoso

(1810–49)

Scherzo: Molto vivace

Largo

Finale: Presto non tanto

Shih-Wei Huang, piano

INTERMISSION

Three Movements from *Petrushka*

Igor Stravinsky

(1882–1971)

Russian Dance

Petrushka's Cell

The Shrove-tide Fair

Shih-Wei Huang, piano

Quartet No. 1 in G minor, Op. 25

Johannes Brahms

(1833–97)

Allegro

Intermezzo: Allegro ma non troppo

Andante con moto

Rondo alla Zingarese: Presto

Benjamin Beilman, violin

Roberto Díaz, viola

Natalie Helm, cello

Shih-Wei Huang, piano

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Shih-Wei Huang, from Tao-Yuan, Taiwan, entered The Curtis Institute of Music in 2003 and studies with renowned pianist Claude Frank and distinguished piano pedagogue Eleanor Sokoloff. Ms. Huang holds the Roy Pressman Annual Fellowship.

Ms. Huang has been studying piano since the age of five and made her recital debut in 2003 at Ho-Shin in Tamsui, Taiwan. She has appeared as a soloist with the Voices of Spring Orchestra and with members of the Philadelphia Orchestra. Ms. Huang performs regularly on the Curtis Student Recital Series and has also performed in master classes by pianists Richard Goode and Lang Lang.

Ms. Huang won the 2006 and 2007 Chi-Mei Young Artist Award and, in 2005 and 2006, ET Today Culture Foundation talent scholarships. She attended the International Keyboard Institute and Festival in 2007.

Benjamin Beilman, from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Roberto Díaz (Viola '84), president, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Friday, May 1 at 8 p.m.

Field Concert Hall

Beethoven      Concerto No. 4 in G major, Op. 58  
Pallavi Mahidhara, piano  
Hugh Sung, piano accompaniment ('90)

Sonata No. 4 in C major, Op. 102, No. 1  
Jiyoung Lee, cello  
Christina Naughton, piano

Sonata No. 7 in C minor, Op. 30, No. 2  
Zoë Martin-Doike, violin  
Jungeun Kim, piano

Bozza      Concertino for Tuba and Piano  
Scott Devereaux, tuba  
Hugh Sung, piano ('90)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Seventy-Ninth Student Recital

Friday, May 1 at 8 p.m.

Field Concert Hall



Sonata No. 7 in C minor, Op. 30, No. 2    Ludwig van Beethoven

Allegro con brio

(1770–1827)

Adagio cantabile

Scherzo: Allegro

Finale: Allegro

Zoë Martin-Doike, violin

Jungeun Kim, piano

Sonata No. 4 in C major, Op. 102, No. 1

Beethoven

Andante—Allegro vivace

Adagio—Allegro vivace

Jiyoung Lee, cello

Christina Naughton, piano

INTERMISSION

Concertino for Tuba and Piano

Eugène Bozza  
(1905-91)

Allegro vivo

Andante

Allegro vivo

Scott Devereaux, tuba  
Hugh Sung, piano

Concerto No. 4 in G major, Op. 58

Beethoven

Allegro moderato

Andante con moto

Rondo: Vivace

Pallavi Mahidhara, piano  
Hugh Sung, piano accompaniment



Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## **Coach**

The Beethoven cello sonata was prepared by Seymour Lipkin and Peter Wiley.

## **Performers**

Scott Devereaux, from Washington, Mich., is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2008.

Jiyoung Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Pallavi Mahidhara, from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Christina Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Jungeun Kim, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Sunday, May 3 at 3 p.m.

Harp Class Recital

Field Concert Hall

- |            |   |
|------------|---|
| Andrès     | <i>Elegie pour la mort d'un berger</i>  |
| Krumpholtz | Sonata in C major, Op. 16bis, No. 1<br>("comme scène pathétique")<br>Madeline G. Blood, harp  |
| Debussy    | Selections from <i>Children's Corner</i> , arranged by<br>Gayle Barrington and Tony Bremner   |
| Ortiz      | <i>Venezolana</i> for Five Pedal-Harps<br>Madeline G. Blood, harp<br>Ko-Ni Choi, harp<br>Elizabeth Hainen, harp<br>Coline-Marie Orliac, harp<br>Danyi Xia, harp |
| Ginastera  | <b>Harp Concerto, Op. 25</b><br>Ko-Ni Choi, harp<br>Patrick Kreeger, piano  |
| Renié      | <i>Pièce symphonique</i><br>Coline-Marie Orliac, harp   |
| Salzedo    | <i>Variations sur un thème dans le style ancien</i> ,<br>Op. 30<br>Danyi Xia, harp  |

Programs are subject to change.

Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



Eightieth Student Recital

Harp Class Recital

Sunday, May 3 at 3 p.m.

Field Concert Hall



*Elegie pour la mort d'un berger*

Bernard Andrès

(b. 1941)

Sonata in C major, Op. 16bis, No. 1      Jean-Baptiste Krumpholtz  
("comme scène pathétique")      (1747–90)

Madeline G. Blood, harp

*Pièce symphonique*

Henriette Renié

Marche funèbre

(1875–1956)

Appassionata

Transfigure

Coline-Marie Orliac, harp

*Variations sur un thème dans le style ancien,*  
Op. 30

Carlos Salzedo  
(1885–1961)

Danyi Xia, harp

**Harp Concerto, Op. 25**

Alberto Ginastera  
(1916–83)

Allegro giusto

Molto moderato

Cadenza: Liberamente

Capriccioso: Vivace

Ko-Ni Choi, harp  
Patrick Kreeger, piano

**Children's Corner, selections**

Claude Debussy  
(1862–1918)

"Doctor Gradus ad Parnassum"

arranged by Tony Bremner

"Golliwogg's Cake Walk"

arranged by Gayle Barrington

**Venezolana for Five Pedal-Harps**

Alfredo Rolando Ortiz  
(b. 1946)

Madeline G. Blood, harp

Ko-Ni Choi, harp

Elizabeth Hainen, harp

Coline-Marie Orliac, harp

Danyi Xia, harp



This afternoon's program will be performed without intermission.  
Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Madeline G. Blood, from Philadelphia, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2007.

Ko-Ni Choi, from Seoul, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2006.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Coline-Marie Orliac, from Antibes, France, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2006.

Danyi Xia, from Shanghai, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2008.

## Elizabeth Hainen, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## **Next Student Recital**

Sunday, May 3 at 8 p.m.

Curtis Percussion Ensemble and Friends

Field Concert Hall

Students, with faculty member Christopher Deviney and alumnus José Maria Blumenschein (Violin '07), perform works for percussion alone by Dietz, Higdon, Ichianagi, and Živković; a work for flute, bassoon, and marimba by Ewazen; and a work for violin and marimba by Samuels.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Eighty-First Student Recital

Curtis Percussion Ensemble and Friends

Sunday, May 3 at 8 p.m.

Field Concert Hall



First movement from *Trio per uno*,  
Op. 27

Nebojša Jovan Živković  
(b. 1962)

Yi Fei Fu, percussion  
Nicholas Murry, percussion  
Michael Sparhuber, percussion

*Splendid Wood*

Jennifer Higdon ('88)  
(b. 1962)

Christopher Deviney, marimba  
Benjamin Folk, marimba  
Yi Fei Fu, marimba  
Nicholas Murry, marimba  
Michael Sparhuber, marimba  
Mari Yoshinaga, marimba

*Wind Trace*

Toshi Ichijanagi  
(b. 1933)

Benjamin Folk, percussion  
Michael Sparhuber, percussion  
Mari Yoshinaga, percussion

## INTERMISSION

### *Wood Dance*

Dave Samuels  
(b. 1948)

José Maria Blumenschein, violin  
Christopher Deviney, marimba

### *Mosaics*

Eric Ewazen  
(b. 1954)

Barcarolle  
Fantasia and fugue  
Pavane  
Tarantella

Bile Zhang, flute  
Wenmin Zhang, bassoon  
Yi Fei Fu, marimba

### *Sharpened Stick*

Brett William Dietz  
(b. 1972)

Benjamin Folk, percussion  
Yi Fei Fu, percussion  
Nicholas Murry, percussion  
Michael Sparhuber, percussion  
Mari Yoshinaga, percussion



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## Performers

Benjamin Folk, from Leland, Miss., is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2006.

Yi Fei Fu, from Chongqing, China, is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2008.

Nicholas Murry, from New York City, is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2008.

Michael Sparhuber, from Brockport, N.Y., is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2007.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2007.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Wenmin Zhang, from Beijing, is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2007.

José Maria Blumenschein (Violin '07)

Christopher Deviney, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Monday, May 4 at 5:15 p.m.

Field Concert Hall

- |           |  |
|-----------|--|
| Beethoven | <b>Quintet in E-flat major, Hess 19</b><br>Korey Marshall, oboe<br>Natalya Rose Vrbsky, bassoon<br>Courtney Prizrenac, horn<br>Jennifer Montone, horn<br>Corey Klein, horn |
| Chopin    | <b>Étude in F minor, Op. 10, No. 9</b>   |
| Debussy   | <b><i>Pour le piano</i></b>  |
| Walker    | <b>Sonata No. 2</b><br>Pallavi Mahidhara, piano  |
| Hindemith | <b>Sonata for Trumpet and Piano</b><br>Matthew Neal Kitzen-Abelson, trumpet<br>Hugh Sung, piano  |
| Takemitsu | <b><i>A Bird Came Down the Walk</i></b><br>Milena Pajaro-van de Stadt, viola<br>Elena Jivaeva, piano   |

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Eighty-Second Student Recital

Monday, May 4 at 5:15 p.m.

Field Concert Hall



#### Quintet in E-flat major, Hess 19

[Allegro]

Adagio mesto

Minuetto: Allegretto

Ludwig van Beethoven

(1770–1827)

Korey Marshall, oboe

Natalya Rose Vrbsky, bassoon

Courtney Prizrenac, horn

Jennifer Montone, horn

Corey Klein, horn

#### Sonata for Trumpet and Piano

Mit Kraft

Mäßig bewegt

Trauermusik: Alle Menschen müssen sterben

Matthew Neal Kitzen-Abelson, trumpet

Hugh Sung, piano

Paul Hindemith

(1895–1963)

(continued)

*A Bird Came Down the Walk*

Tōru Takemitsu  
(1930-96)

Milena Pajaro-van de Stadt, viola

Elena Jivaeva, piano



This afternoon's program will be performed without intermission.  
Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## **Coach**

The Beethoven quintet was prepared by Jennifer Montone.

## **Performers**

Matthew Neal Kitzen-Abelson, from Collegeville, Pa., is a student of David Bilger and entered Curtis in 2005.

Corey Klein, from Agoura Hills, Calif., is a student of Jennifer Montone and entered Curtis in 2006.

Korey Marshall, from Stone Mountain, Ga., is a student of Richard Woodhams and entered Curtis in 2007.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Courtney Prizrenac, from Burlington, Ontario, is a student of Jennifer Montone and entered Curtis in 2006.

Natalya Rose Vrbsky, from Guilford, Vt., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2008.

Elena Jivaeva, staff pianist

Jennifer Montone, faculty

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Monday, May 4 at 8 p.m.

Graduation Recital: Josef Špaček, violin, with Kuok-man Lio,  
piano

Field Concert Hall

Fišer	<i>Ruce Sonata</i> (Hands Sonata)
Franck	Sonata in A major
Martinů	Sonata No. 1 for Violin and Piano
Smetana	<i>Z domoviny</i> (From the Homeland)
	Josef Špaček, violin
	Kuok-man Lio, piano

Ysaÿe	Sonata in D minor, Op. 27, No. 3 ("Ballade")
	Josef Špaček, violin



The student recital scheduled for Tuesday, May 5 at 5:15 p.m. in Field Concert Hall will start fifteen minutes earlier at 5 p.m.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



Eighty-Third Student Recital

Graduation Recital—Josef Špaček, violin, with Kuok-man

Lio, piano

Monday, May 4 at 8 p.m.

Field Concert Hall



*Ruce Sonata* (Hands Sonata)

Luboš Fišer

(1935–99)

Sonata No. 1 for Violin and Piano

Bohuslav Martinů

Introduction et allegro

(1890–1959)

Andante

Allegretto

*Z domoviny* (From the Homeland)

Bedřich Smetana

Moderato

(1824–84)

Andantino—Allegro vivo

Josef Špaček, violin

Kuok-man Lio, piano

INTERMISSION

Sonata in D minor, Op. 27, No. 3 ("Ballade")

Eugène Ysaÿe  
(1858–1931)

Josef Špaček, violin

Sonata in A major

César Franck  
(1822–90)

Allegretto ben moderato

Allegro

Recitativo—Fantasia

Allegretto poco mosso

Josef Špaček, violin  
Kuok-man Lio, piano



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Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Josef Špaček, a native of Prague, entered The Curtis Institute of Music in 2004 and studies with renowned violinist Ida Kavafian. As a member of the 2009 Curtis On Tour ensemble, he performed with Curtis students and faculty members in Pennsylvania, Maine, Florida, California, Washington state, and Washington, D.C. He served as co-concertmaster of the 2008–09 Curtis Symphony Orchestra, whose season included a performance in Carnegie Hall. In January Mr. Špaček performed as a soloist with the Philadelphia Orchestra at the 152nd Anniversary Concert and Ball at the Academy of Music. He has also soloed with the Russian Chamber Philharmonic St. Petersburg, Bohuslav Martinů Philharmonic Orchestra, Prague Chamber Philharmonic, Czech Philharmonic Chamber Orchestra, Hradec Kralove Philharmonic, Czech Chamber Orchestra, and Berg Orchestra. He has given recitals in the Czech Republic, Germany, France, Great Britain, Poland, Switzerland, and the United States. In 2008 he won third prize and the Young People's Jury Prize in the Eighth Carl Nielsen International Violin Competition, held in Odense, Denmark. Mr. Špaček holds a Herbert R. and Evelyn Axelrod Fellowship.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Tuesday, May 5 at 5 p.m.

Field Concert Hall

- |           |   |
|-----------|---|
| Dutilleux | Sonata for Oboe and Piano<br>Camille White, oboe<br>Hugh Sung, piano ('90)                    |
| Schubert  | "Auf dem Strom," D. 943<br>Sarah Shafer, soprano<br>Corey Klein, horn<br>Susan Nowicki, piano |
| Schumann  | Adagio and Allegro, Op. 70<br>Courtney Prizrenac, horn<br>Hugh Sung, piano ('90)              |
| Schumann  | <i>Fünf Stücke im Volkston</i> , Op. 102<br>Camden Shaw, cello<br>Kyu Yeon Kim, piano         |

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

### Eighty-Fourth Student Recital

Tuesday, May 5 at 5 p.m.

Field Concert Hall

#### “Auf dem Strom,” D. 943

Franz Schubert  
(1797–1828)

Sarah Shafer, soprano  
Corey Klein, horn  
Susan Nowicki, piano

#### Sonata for Oboe and Piano

Henri Dutilleux  
(b. 1916)

Aria: Grave  
Scherzo: Vif  
Final: Assez allant

Camille White, oboe  
Hugh Sung, piano

#### Adagio and Allegro, Op. 70

Robert Schumann  
(1810–56)

Courtney Prizrenac, horn  
Hugh Sung, piano

(continued)

*Fünf Stücke im Volkston, Op. 102*

Schumann

Vanitas vanitatum: Mit Humor

Langsam

Nicht schnell, mit viel Ton zu spielen

Nicht zu rasch

Stark und markirt

Camden Shaw, cello

Kyu Yeon Kim, piano



This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Schubert trio was prepared by Susan Nowicki.

The Schumann *stücke* were prepared by Peter Wiley.

## Performers

Kyu Yeon Kim, from Seoul, is a student of Gary Graffman and entered Curtis in 2006.

Corey Klein, from Agoura Hills, Calif., is a student of Jennifer Montone and entered Curtis in 2006.

Courtney Prizrenac, from Burlington, Ontario, is a student of Jennifer Montone and entered Curtis in 2006.

Sarah Shafer, from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Camden Shaw, from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Camille White, from Amherst, Mass., is a student of Richard Woodhams and entered Curtis in 2008.

Susan Nowicki, opera and voice coach

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## **Next Student Recital**

Tuesday, May 5 at 8 p.m.

Field Concert Hall

- |         |  |
|---------|--|
| Brahms  | <b>Sextet No. 1 in B-flat major, Op. 18</b><br>Joel Link, violin<br>Benjamin Beilman, violin<br>Vicki Powell, viola<br>Marina Thibeault, viola<br>Brook Speltz, cello<br>Natalie Helm, cello |
| Dvořák  | <b>Quartet No. 2 in E-flat major, Op. 87</b><br>Barbora Kolářová, violin<br>Hyo Bi Sim, viola<br>Jeong Hyoun Lee, cello<br>Pallavi Mahidhara, piano  |
| Stamitz | <b>Concerto in D major, Op. 1</b><br>Kuan Liu, viola<br>Hugh Sung, piano ('90)   |

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# The Curtis Institute of Music

## 2008–09 Student Recital Series

Eighty-Fourth Student Recital  
Tuesday, May 5 at 5 p.m.  
Field Concert Hall

### “Auf dem Strom” (“On the river”), D. 943

Music by Franz Schubert ~ Text by Ludwig Rellstab

Nimm die letzten Abschiedsküsse  
Und die wehenden, die Grusse,  
Die ich noch ans Ufer sende,  
Eh dein Fuss sich scheidend wende!  
Schon wird von des Stromes Wogen  
Rasch der Nachen fortgezogen,  
Doch den tränendunklen Blick  
Zieht die Sehnsucht stets zurück.

Und so trägt mich denn die Welle  
Fort mit unerflehter Schnelle.  
Ach, schon ist die Flur verschwunden,  
Wo ich selig Sie gefunden!  
Ewig hin, ihr Wonnitage!  
Hoffnungsleer verhallt die Klage  
Um das schöne Heimatland,  
Wo ich ihre Liebe fand.

Sieh, wie flieht der Strand vorüber,  
Und wie drängt es mich hinüber,  
Zieht mit unnennbaren Banden,  
An der Hütte dort zu landen,  
In der Laube dort zu weilen;  
Doch des Stromes Wellen eilen  
Weiter ohne Rast und Ruh,  
Führen mich dem Weltmeer zu!

Ach, vor jener dunklen Wüste,  
Fern von jeder heitern Küste,  
Wo kein Eiland zu erschauen,  
O, wie fasst mich zitternd Grauen!  
Wehmutstränen sanft zu bringen,  
Kann kein Lied vom Ufer dringen;  
Nur der Sturm weht kalt daher  
Durch das graugehobne Meer!

Kann des Auges sehrend Schweifen  
Keine Ufer mehr ergreifen,  
Nun, so schau ich zu den Sternen  
Auf in jenen heiligen Fernen!  
Ach, bei ihrem milden Scheine  
Nannt ich sie zuerst die Meine.

Dort vielleicht, o tröstend Glück!  
Dort begegn' ich ihrem Blick.

Translation by Michele Lester

Take the last parting kisses  
And these, my waves of farewell,  
That I send to the river bank,  
Just before you turn your steps away.  
The river's current is already  
Sweeping the barque swiftly away  
But my tear-clouded gaze  
Turns longingly back again.

And thus the waves bear me  
Away in unwanted haste.  
Oh, the meadow is now out of sight,  
Where I, with bliss, came upon her!  
Gone forever, you days of joy!  
Hollow resounds the hopeless cry  
Through the lovely homeland,  
Where I first found her love.

See how the river's shores flit by,  
And how my yearning draws me there,  
Urging me with a power beyond words,  
To land there where the little hut stands,  
To tarry there within the arbor;  
But the flowing river hurries  
Further on unceasingly,  
It carries me toward the ocean!

Oh, at the thought of those dark wastes,  
Far from any bright shore,  
Where no island can be seen,  
Oh, I am seized with trembling dread!  
Tears of yearning cannot be shed,  
Softly at the songs from the shore;  
Only the cold and stormy wind  
Blows across the grey, heavy seas!

If the eye which searches longingly  
Cannot espy any coast at all,  
Why then I'll gaze up at the stars  
Far above in those sacred heights.  
Oh, by their gentle light  
I called her, for the first time, mine.

There, perhaps—Oh happy thought!  
There I might meet her gaze.



# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Eighty-Fifth Student Recital

Tuesday, May 5 at 8 p.m.

Field Concert Hall



#### Concerto in D major, Op. 1

Allegro

Andante moderato

Rondo

Carl Stamitz

(1745–1801)

Kuan Liu, viola  
Hugh Sung, piano

#### Quartet No. 2 in E-flat major, Op. 87

Allegro con fuoco

Lento

Allegro moderato, grazioso

Finale: Allegro ma non troppo

Antonín Dvořák

(1841–1904)

Barbora Kolářová, violin  
Hyo Bi Sim, viola  
Jeong Hyoun Lee, cello  
Pallavi Mahidhara, piano

INTERMISSION

**Sextet No. 1 in B-flat major, Op. 18**

Johannes Brahms

Allegro ma non troppo

(1833–97)

Andante ma moderato

Scherzo: Allegro molto

Rondo: Poco allegretto e grazioso

Joel Link, violin

Benjamin Beilman, violin

Vicki Powell, viola

Marina Thibeault, viola

Brook Speltz, cello

Natalie Helm, cello

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Recitals are professionally recorded for educational use and possible broadcast.

**Coaches**

The Dvořák quartet was prepared by Ignat Solzhenitsyn.

The Brahms sextet was prepared by Ida Kavafian.

**Performers**

Benjamin Beilman, from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Barbora Kolářová, from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Jeong Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Kuan Liu, from Hubei Province, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2008.

Pallavi Mahidhara, from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Vicki Powell, from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Hyō Bi Sim, from Seoul, is a student of Roberto Díaz and entered Curtis in 2005.

Brook Speltz, from La Cañada, Calif., is a student of Peter Wiley and entered Curtis in 2005.

Marina Thibeault, from Québec City, is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## **Next Student Recital**

Wednesday, May 6 at 8 p.m.

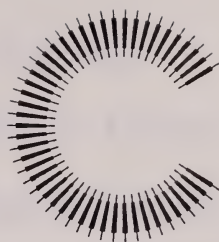
Field Concert Hall

- |          |   |
|----------|---|
| Berwald  | <b>Konzertstück, Op. 2</b><br>Wenmin Zhang, bassoon<br>Elena Jivaeva, piano                       |
| Brahms   | <b>Sonata in F minor, Op. 120, No. 1</b><br>Zoë Martin-Doike, viola<br>Ruoyu Huang, piano         |
| Ligeti   | <b>Trio</b><br>Jeoung-Yin Kim, violin<br>Corey Klein, horn<br>Vivian Cheng, piano                 |
| Schumann | <b>Concerto in A minor, Op. 54</b><br>Vivian Cheng, piano<br>Hung Sung, piano accompaniment ('90) |

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# A SPECIAL ANNOUNCEMENT

from **Roberto Díaz**  
**President**  
**Curtis Institute of Music**



**CURTIS**  
INSTITUTE OF MUSIC

Today the Curtis Institute of Music celebrated a significant milestone in its eighty-five-year history.

Curtis has broken ground on a new facility in the 1600 block of Locust Street, marking the first major expansion of the Curtis campus in more than two decades. Designed by Venturi, Scott Brown and Associates and opening in time for the 2011–12 school year, the new building will reaffirm Curtis's worldwide reputation by adding the space for rehearsal and learning that this renowned conservatory has long needed. At the same time, it will provide housing and dining facilities for our exceptionally gifted young students. And its construction will provide work for Philadelphians at a time when every job is more valuable than ever.

The new building is named Lenfest Hall in honor of Curtis Board Chairman H. F. "Gerry" Lenfest and Curtis Overseer Marguerite Lenfest, whose transformational gifts of property and a \$30 million challenge inspired more than sixty donors to match their generosity. We are grateful for their support as Curtis confidently faces the future, representing Philadelphia to the world as a cultural capital.

A handwritten signature in dark ink, appearing to read "H. F. Lenfest".

## Lenfest Hall Support

### LEAD DONORS

H. F. "Gerry" and Marguerite Lenfest  
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# Lenfest Hall Support

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List complete as of April 15, 2009.

\* indicates alumnus/alumna.

^ indicates Curtis parent.

† indicates deceased.

# Take the Curtis Symphony Orchestra's music home with you

Have you ever left Verizon Hall wishing you  
could re-live the performance?  
Tonight you have that opportunity.

The card in your program book provides  
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by the Curtis Symphony Orchestra.  
The concert will be available for downloading  
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THE  
CURTIS  
INSTITUTE  
OF MUSIC

Roberto Díaz, President

Spring 2009

# The Curtis Symphony Orchestra The Curtis Opera Theatre



## NOW ON CD

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conducted by Christoph Eschenbach  
with Leon Fleisher, piano

HINDEMITH Klaviermusik mit Orchester  
(for Piano Left Hand)

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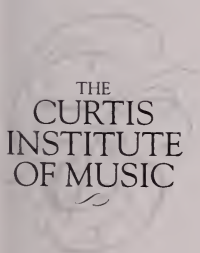
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# The Curtis Symphony Orchestra

THE JACK WOLGIN  
ORCHESTRAL CONCERTS

Orchestral concerts are supported by  
the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

Monday, April 27, 2009  
Verizon Hall at the Kimmel Center

Michael Stern, *conductor*  
Carter Brey, *cello*

## PROKOFIEV

Selections from *Romeo and Juliet*

Suites No. 1 and 2, Op. 64a+b

Montagues and Capulets

Dance of the Antilles Girls

Romeo and Juliet

Masks

The Death of Tybalt

Romeo at the Tomb of Juliet

## PROKOFIEV

Sinfonia concertante, Op. 125

Andante

Allegro giusto

Andante con moto—Allegretto—Allegro marcato

INTERMISSION

# STRAVINSKY

## *Petrushka* (1947)

The Shrove-Tide Fair

Petrushka's Cell

The Moor's Cell

The Shrove-Tide Fair (Towards Evening)

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### PROGRAM NOTES

#### Suites No. 1 and 2 from *Romeo and Juliet*, Op. 64a+b Sergei Prokofiev

Born: Sontsovka, Ukraine, April 23, 1891

Died: Moscow, March 5, 1953

Prokofiev approached with trepidation the creation of a ballet based on Shakespeare's *Romeo and Juliet*, and wisely so. The ubiquitous play had found dozens of musical adaptations, but most were operas in which language was an essential part of the mix. Could a ballet convey this discursive drama using no words at all?

The year was 1934, and the composer had only recently decided to return to his native land, ending a fourteen-year exile in the West. The Russian public was again becoming aware of his music, and he had begun to receive Soviet commissions, one of which was from the State Academic Theater (later the Kirov Theater) for what would become his first full-length story ballet. *Romeo and Juliet* was the brainchild of the theater's director, Sergei Radlov, who had staged the first Soviet production of *The Love for Three Oranges* in 1926.

But *Romeo* quickly fell into a miasma of political intrigue. Sergei Kirov, the Communist Party boss in Leningrad, was assassinated in late 1934, and many of those associated with him, including Radlov, were discredited. Under the new party regime of the dreaded Andrei Zhdanov, the theater was forced to cancel Prokofiev's ballet. The project was taken over by the Bolshoi, then canceled again. Prokofiev had completed most of the music by 1935, but the ballet would not appear on the Russian stage until 1940, when the Kirov Theater finally took it up again. By this time, it had already received a performance in Brno, Czechoslovakia, in 1938.

Radlov remained on the project, as choreographer, but because he was ill-equipped for the job two more collaborators were brought in to fix up the scenario. The result was a mishmash, like a movie script with too many authors. It was Prokofiev's idea to tack on a happy ending, in which *Romeo* arrives in time to save *Juliet* and they live peaceably ever after. "The reason for taking such barbarous liberty with Shakespeare's play

was purely choreographic," the composer wrote. "Live people can dance, but the dying can hardly be expected to dance in bed." Before the work reached completion the choreographers convinced Prokofiev to restore Shakespeare's tragic ending.

Despite the intrigue surrounding the production, the resulting ballet music was a triumph for the composer. The Soviet public, which had heard the two suites from the ballet in concert even before the first staged performance of the full-length work, was enthusiastic about the music. Even the "official" response to the first Soviet production in January 1940 was relatively positive.

Prokofiev compiled suites in 1936, 1937, and 1946, sometimes adapting the orchestration to produce more transparent textures. The selection on today's program draws from the first two. The bold *Montagues and Capulets* is music to accompany the knights' dance at the Capulet ball, and tender *Dance of the Antilles Girls* depicts the bridesmaids' dance around the sleeping Juliet—its upward-arching melody suggesting an echo of the knights' dance. *Romeo and Juliet* accompanies the star-crossed lovers as they separate themselves from the company to dance their nervous *pas de deux*. It is some of the most romantic music composed in the twentieth century, and unusually long for a *pas de deux*. An infectious rhythm drives the mysterious *Masks*, heard when Romeo, Mercutio, and Benvolio show up uninvited at the ball. The *Death of Tybalt* is the noisy, tragic moment in which Romeo duels with Tybalt to avenge Mercutio, triumphing with fifteen fateful chords. Today's suite closes with the climactic *Romeo at Juliet's Tomb*, a dark, poignant funeral march in which the desperate hero slays Paris and then poisons himself.

## Sinfonia concertante for Cello and Orchestra, Op. 125 Prokofiev

Few of Prokofiev's instrumental works embody so many facets of the composer's stylistic world as the *Sinfonia concertante* completed in 1952, which blends the driving edginess of his early works with the more relaxed style of his later Soviet music. Rich in melody, beautifully orchestrated, and sure-footed in its unshowy solo virtuosity, it even gets in a dig at the Soviet apparatchiks, with a sardonic little borrowed tune that nearly got the composer into trouble.

The story of the *Sinfonia concertante* begins in the early 1930s and ends with its completion during the last years of Prokofiev's life twenty years later. Its initial incarnation was as the Cello Concerto in E minor, Op. 58, composed between 1934 and 1938 during a fertile period that saw the completion of some of his most beloved works, notably *Peter and the Wolf*, *Lieutenant Kijé*, the Second Violin Concerto, and *Romeo and Juliet*. Having recently returned to the Soviet Union from the West, Prokofiev was eager to re-ingratiate himself with the authorities with accessible, sometimes high-quality, music. But at its 1938 premiere the Cello Concerto was a failure, partly because the soloist, Lev Berezovsky, was reportedly ill-prepared to confront its edgy aesthetic.

The concerto was put aside for more than a decade, when a twenty-year-old cellist dusted it off for a 1947 performance in the Small Hall of the Moscow Conservatory. Prokofiev went backstage to praise the young cellist, whose name was Mstislav Rostropovich, and promised on the spot to revise it for him. According to Harlow Robinson's biography of

Prokofiev, the cellist repeatedly reminded the composer of his promise. Meanwhile Prokofiev wrote another piece for him, the Cello Sonata, Op. 119, and Rostropovich gave its public premiere with pianist Sviatoslav Richter in March 1950.

The revision of the concerto would be one of the last things to occupy Prokofiev before his death in 1953. Composer and cellist collaborated on the work from early 1950 to early 1952. The result, not a revision but a new piece using materials from the original, was performed in Moscow in February 1952, with Richter making an unprecedented appearance on the podium. Prokofiev continued tinkering with the piece, which was briefly called Cello Concerto No. 2, and decided that it had undergone such a transformation that it needed a new name. Though his new title has at times been translated as Symphony-Concerto, Robinson has shown that Prokofiev chose the title in order to place his piece in the historical tradition of the nineteenth-century *sinfonia concertante*, with its emphasis on the interplay of soloist(s) and ensemble.

### A most original work

The resulting forty-minute concerto, with expanded orchestration that includes celesta, is one of the composer's most original works—one of the last glimmers of his genius in a period when his output had grown erratic. "After all the bland and oddly lethargic orchestral music he had written since the Sixth Symphony," Robinson writes, "the *Sinfonia concertante* reaffirms, on the eve of his death, Prokofiev's forceful and unique artistic personality, and demonstrates once again how important it was for him to collaborate with artists as talented as he was."

The concerto is cast in three movements, with a huge central *Allegro giusto* flanked by an *Andante* and an *Andante con moto*. The first begins with great striding chords and an expansive cello theme, which gives way to an eerie second subject. The climax turns martial, in the vein of the composer's wartime works, but the movement draws to a tranquil close.

The second movement begins with riveting perpetual motion, with ominous brass chords and sudden quiet, followed by a return to the lush, Romantic world of *Romeo and Juliet*. A big virtuosic cadenza leads to a passage of ferocious double-stops so difficult that Rostropovich asked the composer to make an alternative, simpler version (not for him, but for less-gifted colleagues); Carter Brey, tonight's soloist, performs the original Rostropovich double-stops. This tour de force picks the tempo back up for a furious return to the energy of the opening.

The imploring cello melody at the outset of the finale takes us back to the mood of the first movement, but here the texture is even more heavily diatonic. The movement is a set of freely composed variations on a theme heard in the solo part and taken up by trumpet, horn, winds and others. The ample solo parts for the orchestral principals give the movement an unusually collaborative feel. Halfway through Prokofiev throws in what many have heard as a sly "last laugh" at the Stalinist establishment: First the solo cello and then a mocking solo bassoon plays an altered version of a popular Soviet tune called "Our Toast" by Vladimir Zakharov, a hated apparatchik, which includes the lyrics "Let's drink to the Motherland! Let's drink to Stalin!"

It was similar enough to the original, Rostropovich later wrote, that at the first

performance at the Union of Composers, Zakharov stood up to complain about the distortion of his tune. "When I related this to Prokofiev," the cellist continued, "he wrote a replacement tune (a waltz, which I never played), and said that once everything had settled down we would quietly revert to the original tune." (That's exactly what happened: In the published score, the replacement waltz appears in an appendix.) It was as if, after a lifetime of walking a delicate line between individuality and obedience to Soviet authority, Prokofiev was willing to risk thumbing his nose one last time.

## ***Petrushka* (1947 version)**

**Igor Stravinsky**

Born: Lomonosov, Russia, June 17, 1882

Died: New York City, April 6, 1971

When Sergei Diaghilev visited Igor Stravinsky in Switzerland in the summer of 1910, he expected the composer to have made progress on the score that was to be their next big collaboration, *Le Sacre du printemps* (*The Rite of Spring*). To his initial dismay, he found that another piece altogether was underway, one that would make *L'Oiseau de feu* (*The Firebird*) look conventional in comparison. It was *Petrushka*, a piece that, a century later, continues to baffle and delight.

Stravinsky had been putting off the *Rite*, which he feared was going to be a huge project. So he started doodling at the keyboard, with bitonal chords and wild pianistic roulades. (Stravinsky composed at the piano, and often by playing his scores on the keyboard one can discover the tactile origins of some of his most striking sonorities, like the F-sharp/C major "*Petrushka* chord.") Initially he thought of *Petrushka* as an orchestral work

with concertante piano, "a sort of *Konzertstück*," as he later wrote. "I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of *arpeggi*. The orchestra, in turn, retaliates with menacing trumpet-blasts ... and it ends in the sorrowful and querulous collapse of the poor puppet." The seeds were planted for *Petrushka*. Fortunately, when he played passages of it for Diaghilev, the impresario enthusiastically suggested that the composer turn the work into a ballet.

With the aid of Alexandre Benois, the scenic designer for the Mariinsky Theater and frequent Ballets Russes collaborator, Diaghilev and Stravinsky worked out a detailed scenario. The action centered on *Petrushka*, a sort of mischievous loafer of Russian folklore. In Stravinsky's and Benois's rendering, *Petrushka* is a puppet who comes to life and annoys everyone, including the ballerina with whom he falls desperately in love.

Completing the music in early 1911, Stravinsky gave the work to Michel Fokine, who, though not a fan of the music, created the choreography. Vaslav Nijinsky danced the title role in the work's premiere in Paris on June 11 of that year; Pierre Monteux conducted the performance, which took place at the Théâtre du Châtelet. Its revolutionary musical language made a deep impression, and the success came as somewhat of a surprise even to its creators.

"We were all afraid that its position on the program would be ruinous," Stravinsky later said. "Everyone said that it could not succeed at the beginning of a program."

*Petrushka* was also crucial in Stravinsky's development. "The success was good for me," he said, "in that it gave

me the absolute conviction of my ear just as I was about to begin *The Rite of Spring*.”

### A new orchestration

In 1947 Stravinsky rewrote his score for a smaller orchestra, “with the dual purpose of copyrighting it and of adapting it to the resources of medium-sized orchestras,” as he said later. “Ever since the first performance of the score, I had wanted to balance the orchestral sound more clearly in a few places, and to effect other improvements in the instrumentation. The orchestration of the 1947 version is, I think, much more skillful.”

*Petrushka* is divided into four tableaux, or scenes.

The First Tableau depicts the Shrovetide Fair in St. Petersburg in the early nineteenth century and features dances by various groups of villagers and circus performers. A performer produces a small theater containing three puppets. As he plays the flute, the puppets come to life and begin to dance.

The Second Tableau takes place in *Petrushka*’s room or cell, where the boy

rails against his awkwardness and his total dependence upon the puppet-master’s will. Here the “*Petrushka* chord” makes its appearance, “as *Petrushka*’s insult to the public,” in the composer’s words.

In the Third Tableau, the ballerina visits the third puppet, the Blackamoor, whom she favors over *Petrushka*. Enter *Petrushka*, throwing himself about in a jealous fit.

The Fourth Tableau returns to the Shrovetide Fair, with a varied array of dances. In the midst of the commotion, the puppets come to life again. The Moor chases *Petrushka*, strikes him down, and makes off with the ballerina as *Petrushka* dies. The puppet-master assures the public that *Petrushka* is only a doll, and the crowd disperses. But in a final surprise, *Petrushka*’s ghost is seen on the roof, mocking the puppet-master and the audience, as well. Or is it the real *Petrushka*, truly alive after all?

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## BIOGRAPHIES

### Michael Stern, conductor

Conductor Michael Stern is in his fourth season as music director of the Kansas City Symphony, which has been hailed for its remarkable artistic and institutional growth since his tenure began. They have recorded for Naxos and Reference Recordings. The 2008–09 season also marks Mr. Stern’s first as principal guest conductor of Orchestre National de Lille, France.

Mr. Stern is founding artistic director and principal conductor of the IRIS Orchestra, recognized for its brilliant

playing, its varied programming with special emphasis on American contemporary music, and its recordings on the Naxos and Arabesque labels. IRIS has commissioned works by Stephen Hartke, Richard Danielpour, Edgar Meyer, Jonathan Leshnoff, and Ellen Taaffe Zwilich, among others.

Mr. Stern has served as chief conductor of Germany’s Saarbrücken Radio Symphony Orchestra, with whom he made several recordings of American repertoire, and permanent guest conductor of the Orchestre National de Lyon in

France. He has appeared with the national orchestras of Paris, Bordeaux, Lille, and Toulouse, and conducted orchestras throughout Europe and the Far East. Mr. Stern led the Vienna Radio Symphony on a tour of China. He has also been a frequent guest conductor of the Tonhalle Orchestra in Zurich and has recorded both with that orchestra and with the London Philharmonic for Denton Records.

Mr. Stern has conducted the New York Philharmonic; the Atlanta, Baltimore, Chicago, Cincinnati, Indianapolis, Pittsburgh, Montreal, Saint Louis, and Toronto symphony orchestras; the Cleveland and Philadelphia orchestras; the Houston and Seattle symphonies; and the National Symphony Orchestra in Washington, D.C., where he will return in winter 2010. He appears regularly at the Aspen Music Festival and has served on the faculty of the American Academy of Conducting at Aspen.

Mr. Stern graduated from The Curtis Institute of Music, where his major teacher was Max Rudolf. Mr. Stern edited the third edition of Rudolf's textbook, *The Grammar of Conducting*, as well as a new volume of Rudolf's collected writings and correspondence (Pendragon Press). He also studied at the Pierre Monteux Memorial School under the tutelage of Charles Bruck and earned a degree in American history from Harvard University.

### **Carter Brey, cello**

Carter Brey was appointed principal cello of the New York Philharmonic in 1996 and made his subscription debut as soloist with the orchestra in 1997, performing Tchaikovsky's *Rococo Variations* led by then-music director Kurt Masur. He has performed as soloist in subsequent seasons in the Elgar Cello

Concerto with André Previn conducting; in William Schuman's *Song of Orpheus* with Christian Thielemann; in the Barber Concerto with conductor Alan Gilbert; in Richard Strauss's *Don Quixote* with Music Director Lorin Maazel and with former music director Zubin Mehta; and in the Brahms Double Concerto with concertmaster Glenn Dicterow and conductor Christoph Eschenbach, as well as with Lorin Maazel on the orchestra's 2007 tour of Europe. The Brahms was also performed at the Tanglewood Music Center in the summer of 2002 as part of Mr. Masur's final concerts as Philharmonic music director.

Mr. Brey rose to international attention in 1981 as a prizewinner in the Rostropovich International Cello Competition. Subsequent appearances with Mstislav Rostropovich and the National Symphony Orchestra were unanimously praised. The winner of the Gregor Piatigorsky Memorial Prize, Avery Fisher Career Grant, the Young Concert Artists' Michaels Award, he also was the first musician to win the Arts Council of America's Performing Arts Prize and has performed as soloist with many of America's major symphony orchestras.

Mr. Brey's chamber music career is equally distinguished. He has made regular appearances with the Tokyo and Emerson string quartets, the Chamber Music Society of Lincoln Center, the Spoleto Festival in the United States and Italy, and the Santa Fe and La Jolla chamber music festivals, among others. He presents an ongoing series of duo recitals with pianist Christopher O'Riley; together they have recorded *The Latin American Album*, a disc of compositions from South America and Mexico (Helicon Records). His recording with Garrick Ohlsson of the complete works of Chopin for cello and

piano was released by Arabesque in the fall of 2002 to great acclaim.

Mr. Brey studied with Laurence Lesser and Stephen Kates at the Peabody Conser-

vatory of Music and with Aldo Parisot at Yale University. He joined the faculty of The Curtis Institute of Music in 2008.

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*ossia L'albergo del giglio d'oro*

(The Journey to Reims or  
The Golden Lily Spa Hotel)

Music by Gioacchino Rossini

Libretto by Luigi Balocchi,

based on Mme. de Staël's romantic novel *Corinne, ou L'Italie*

Benjamin Schwartz, *conductor*

Chas Rader-Shieber, *stage director*

Judy Gailen, *scenic designer*

Clint Ramos, *costume designer*

Lenore Doxsee, *lighting designer*

Jon Carter, *hair and makeup designer*

Michael Lane Trautman, *movement consultant*

Bonnie Wagner, *recitative harpsichord*

Danielle Orlando, *musical preparation*

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## CAST

(in singing order)

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Maddalena, spa hotel housekeeper from Normandy . . . . .	Kirsten MacKinnon
Don Prudenizio, doctor at the spa hotel . . . . .	Joseph Barron
Antonio, hotel steward . . . . .	Brandon Cedel
Madama Cortese, Tyrolean hostess of the spa hotel . . . . .	Marquita Raley
Contessa di Folleville, a fashionable young widow from Paris . . . . .	Rinnat Moriah
Barone di Trombonok, German major and music lover . . . . .	Evan Boyer
Don Profondo, scholar and lover of antiquities, friend of Corinna . . . . .	Allen Boxer
Don Alvaro, Spanish admiral in love with Marchesa Melibea . . . . .	Kevin Ray
Marchesa Melibea, the Polish widow of an Italian general killed on their wedding night . . . . .	Allison Sanders
Conte di Libenskof, Russian general in love with Marchesa Melibea . . . .	Joshua Stewart
Corinna, a famous Roman improvisatory poetess . . . . .	Elizabeth Reiter
Lord Sidney, English gentleman secretly in love with Corinna . . . . .	Evan Hughes
Belfiore, handsome young French cavalier . . . . .	Diego Silva
Zefirino, servant of the spa hotel . . . . .	Jason Coffey
Delia, young Greek girl working at the spa hotel . . . . .	Shir Rozzen
Modestina, the Contessa di Folleville's maid at the spa . . . . .	Sarah Shafer
Servants of the spa hotel . . . . .	Ashley Thouret, Nathan Bachhuber, Adrian Kramer

*Il viaggio a Reims* will run about two hours and ten minutes  
with one twenty-minute intermission.

## SYNOPSIS

A group of European aristocrats planning to attend Charles X's coronation in Reims await their departure at the spa hotel, Giglio d'oro. Madama Cortese, the director of the Giglio d'oro, is anxious that her guests have a good time and she instructs her crew (including Maddalena, Antonio, and Prudenizio, the spa doctor) to treat them with great consideration.

The first guest to appear is a fashion-

crazed Parisian, Contessa di Folleville, whose luggage has been irreparably lost in an accident. At the prospect of having nothing to wear to the coronation, Folleville faints, then recovers her senses and bitterly laments her loss. But Modestina, much to the amusement of the onlookers, cheers her up by miraculously producing a hat that survived the mishap.

German music-lover Barone di

Trombonok, who has witnessed the incident, is soon joined by Don Profondo, a fanatical antiquarian, and by Don Alvaro, a Spaniard, with his travel companion, the Polish Marchesa Melibea. Closely following them—and blindly jealous of Melibea—is the Russian Count Libenskof.

When Madama Cortese enters to explain why their departure has been delayed, the two rivals are about to fight. Disaster is avoided only by the intervention of the famous Italian poetess Corinna, who is heard singing outside; her ode to peace and fraternal love momentarily leads everyone to reconcile.

Another guest makes his appearance: Lord Sidney, who, tormented by his undeclared love for Corinna, offers her flowers. He soon abandons himself to dreams of eternal love. Corinna must suffer the impertinent advances of the Cavaliere Belfiore, a French womanizer. She rejects him in disdain.

Don Profondo returns to list all the travelers' possessions. He rejoices at the prospect of the pending departure. The guests progressively gather, expecting to leave, when Zefirino, another employee of

the Giglio d'oro, informs them that their trip has to be canceled; no transportation could be found to take them to Reims. The guests are horrified.

But Madama Cortese appears with a letter from her husband in Paris, announcing that sumptuous festivities will be held there after the king returns from the coronation. Folleville invites them all to Paris, offering to accommodate them for the occasion, and all rejoice in this unexpected twist of fate. All agree to have a banquet at the Giglio d'oro while they are waiting.

At Trombonok's urging, the only remaining issue—the lovers' quarrel between Libenskof and Melibea—is resolved. Libenskof begs for her forgiveness, she yields to his tenderness, and they make peace in an ardent duet.

After dinner the Baron proposes a round of musical toasts. The guests perform songs in their respective national styles, then ask Corinna to sing, each suggesting a theme on which she should improvise. She chooses "Charles X, King of France." Corinna starts singing, joined by everyone in a joyous finale.

*Based on the synopsis by the Israeli Opera*

## PROGRAM NOTE

From the time of Claudio Monteverdi, operas have been commissioned to celebrate such special occasions as royal weddings, coronations, and birthdays. Gioacchino Rossini had just arrived in Paris as director of the Théâtre Italien when he was assigned such a task: to compose an opera in celebration of the ascension to the throne of the French king, Charles X, in Reims. This was an important historical event; with the defeat of Napoleon in 1815 and a newly restored

monarchy, hopes were high for a strong and peaceful Europe.

Not yet prepared to attempt a work in French, Rossini created a one-act *dramma giocoso* in Italian, entitled *Il viaggio a Reims, ossia l'albergo del giglio d'oro* (The Journey to Reims or the Hotel of the Golden Lily). The libretto was by Luigi Balocchi, who based his text on Mme. de Staël's romantic novel *Corinne*. Because the event would bring together influential Europeans of every nation, Rossini was

free to hire the finest singers of the time. His score called for ten singers in leading roles, all of them expert in the Italian vocal style; other extravagances included an orchestra reinforced with instrumentalists from the Opéra, a ballet company of forty, and lavish costumes and sets.

The premiere on June 19, 1825, was a huge success, after which two additional performances were staged. Given this reception Rossini could easily have been granted a much longer run. The savvy composer, however, allowed for only one more charity-based performance, because he wanted to use some of the music from *Il viaggio* in a later opera that, since it would not be tied to a special event, might be more frequently performed. Hence he included a significant portion of *Il viaggio* in *Le comte Ory*, a medieval comedy of lust and chastity.

### Lost and found

The original manuscript of *Il viaggio a Reims* was presumed lost for well over a century, but in the mid-1970s part of the autograph was recovered at the Conservatory of S. Cecilia of Rome, and other sections were found in Paris and Vienna. From these diverse sources musicologists Janet L. Johnson and Philip Gossett developed a critical edition that restored the opera to its original grandeur. The premiere of the new edition was held in Pesaro, Italy, in 1984, with the finest singers of the time again taking on the leading roles. After a 159-year absence, one of Rossini's most intriguing, lively, and musically rich scores had finally been returned to the repertoire.

*Il viaggio a Reims* takes place at a hotel and spa in Plombières where a group of nobility and gentry, expecting to attend the coronation of King Charles X, wait for the horses and carriages that will take them to the cathedral in Reims. But the horses never arrive, and the disappointed guests have nothing to do but relate to each other in song—the subjects of their arias and ensembles varying from an intended duel to the loss of a bonnet in a carriage accident. The plot is, in fact, merely a vehicle for the singers to show off their vocalism.

The crown jewel of the opera is the “Gran pezzo concertato a 14 voci.” This is composed in three sections, the final one being a formal cabaletta incorporating the famous “Rossini crescendo,” which is characterized by speeded-up tempi, increasing dynamic levels, and rapid-fire dialogue that is all the more delightful because it is virtually incomprehensible. For the finale Rossini has his hotel guests perform songs representative of their native countries. Among the medley of hilarious offerings are a Russian hymn, a Tyrolean number complete with yodeling, and a rendition of “God Save the King.”

The new French king was reportedly not as happy with Rossini's coronation tribute as were audiences. Whatever his reasons Charles X eventually came through for Rossini (all of whose later operas were in French), awarding him the *Légion d'honneur* and a handsome pension for life.

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**Benjamin Schwartz, conductor**

Still in his twenties, Benjamin Schwartz is the resident conductor of the San Francisco Symphony and the Wattis Foundation music director of the San Francisco Symphony Youth Orchestra. This season he made his subscription debut with the San Francisco Symphony, conducting the U.S. premiere of Mark-Anthony Turnage's *Asteroids*, and conducting numerous concerts throughout the season. Mr. Schwartz recently took the youth orchestra on a European tour. He made his debut with the Iceland Symphony Orchestra this season and has also conducted the New World Symphony; the Delaware, Newark, and Reading symphony orchestras; and the Riva Festival Orchestra, Italy.

Mr. Schwartz has led numerous world premieres of works by composers of his generation. He is the conductor of Mercury Soul, which presents new music for acoustic and electronic instruments in clubs and other unusual locations, blurring the lines between classical, experimental, and electronic music.

Raised in Los Angeles and Israel, Mr. Schwartz attended The Curtis Institute of Music, where he received the Shanis Fellowship to study conducting with Otto-Werner Mueller. While at Curtis he also worked closely with Christoph Eschenbach in preparing the Curtis Symphony Orchestra for concerts. He studied composition with James Primosch at the University of Pennsylvania, Karlheinz Stockhausen in Germany, and at IRCAM in Paris. Mr. Schwartz has received numerous awards, including the Presser Music Award and a prize in the 2007 Bamberg Symphony Gustav Mahler Conducting Competition.

**Chas Rader-Shieber, stage director**

Stage director Chas Rader-Shieber began 2008 with new productions of Osvaldo Golijov's *Ainadamar* for the Curtis Opera Theatre and Martin y Soler's *Una cosa rara* for Opera Theatre of Saint Louis. In the spring he directed Plácido Domingo in Handel's *Tamerlano* for the Washington National Opera. In recent seasons he has staged Handel's *Flavio* and *Orlando* for New York City Opera, *Don Giovanni* for Santa Fe Opera, *Giulio Cesare* for the Pittsburgh Opera, and *The Cunning Little Vixen* for Lyric Opera Chicago and Houston Grand Opera. He has directed Mozart's *Idomeneo*, *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Le nozze di Figaro*, and *Così fan tutte*, and Handel's *Giulio Cesare*, *Semele*, *Ariodante*, *Imeneo*, *Alcina*, *Xerxes*, and *Partenope*, as well as works of Cavalli, Purcell, Gluck, and Rossini. Mr. Rader-Shieber's work has been seen with the opera companies of Vancouver, Minnesota, Santa Fe, Spoleto USA, and Philadelphia, among others. Upcoming are new productions of *Die Entführung aus dem Serail* for Lyric Opera Chicago and San Francisco Opera, Mozart's *Il re pastore* for Opera Theatre of Saint Louis, and Barber's *Antony and Cleopatra* for the Curtis Opera Theatre and the Opera Company of Philadelphia, as well as a revival of his acclaimed production of *Tamerlano* with Plácido Domingo and Bejun Mehta for the Los Angeles Opera.

**Judy Gailen, scenic designer**

Judy Gailen has collaborated with stage director Chas Rader-Shieber on *Semele* (Skylight Opera Theatre and Alaska Opera), *Il barbiere di Siviglia* (Opera Company of Philadelphia), and the world premiere of Eric Hermannson's *Soul* (Opera

Omaha). She recently designed the sets for *The Imaginary Invalid* for Asolo Repertory Theatre, *Stop Kiss* for Dartmouth College, the premiere of *The 13th of Paris* for Pittsburgh's City Theatre, *Twelve Angry Men* for the Repertory Theatre of St. Louis, and *Babes in Arms* for Bowdoin College, where she is adjunct lecturer. Ms. Gailen has designed sets, and sometimes costumes, for La Jolla Playhouse, Long Wharf Theatre, Cincinnati Playhouse in the Park, Trinity Rep, Portland Stage Co., Merrimack Repertory Theatre, Maine State Music Theater, Shakespeare & Company, Primary Stages, Weston Playhouse, Yale Repertory Theatre, and Off- and Off-off Broadway companies, among others. She designed and directed *The Stooge: A Troubled Clown for Troubled Times* and *The Dark Clown*, as well as other works, written and performed by Michael Lane Trautman. A graduate of the Yale Drama School, Ms. Gailen received a 2003 Maine Arts Commission Individual Artist Fellowship for artistic excellence.

#### **Clint Ramos, costume designer**

Clint Ramos's recent opera designs include sets and/or costumes for *Una cosa rara* (Opera Theatre of Saint Louis), *Noli Me Tangere* (Opera Manila), and the American premiere of *Angels in America* (Opera Boston). Recent theatre credits include *Endgame* (American Repertory Theatre), *Women Beware Women* (Red Bull Theater), *Boy's Life* (Second Stage Theatre), *The Good Negro* (the Public Theater), *King Lear* (Shakespeare Theatre of New Jersey), *Three Sisters* (Williamstown Theatre Festival), and *Twelfth Night* (California Shakespeare Theater). Among the New York companies Mr. Ramos has designed for are Culture Project, the Juilliard School,

Vineyard Theatre, Women's Project, SPFNyc, Foundry Theatre, Play Company, and Mint, National Asian American, and Ma-Yi theater companies. He has also designed for Asolo Repertory Theatre, Dallas Theater Center, Center Stage, Round House Theatre, Folger Theatre, La Jolla Playhouse, Barbican (London), O'Reilly Theatre (Dublin), Rijksteatern (Stockholm), and Teatro Pilipino (Manila), among others. Mr. Ramos has received a TDF Irene Sharaff Young Master Award, American Theater Wing Hewes Design Award, and Drama Desk Award, among others; was named a designer to watch in 2007 by Live Design magazine; and received a New York Theatre Workshop design fellowship.

#### **Lenore Doxsee, lighting designer**

Lenore Doxsee is a lighting designer for opera, theater, and dance. Her designs for the Curtis Opera Theatre include *Le nozze di Figaro*, *Alcina*, *Miss Julie*, *The Consul*, *The Rake's Progress*, and *L'incoronazione di Poppea*. Other recent lighting designs include *Psyche* and *Boris Goudenow* for Boston Early Music Festival, *Cunning Little Vixen* for Houston Grand Opera and Lyric Opera of Chicago, *Giulio Cesare* for Pittsburgh Opera, *Flavio* for New York City Opera, *Orlando* for New York City Opera and Glimmerglass Opera, *Tamerlano* for Spoleto Festival USA, and *Ten Blocks on the Camino Real* (set and lighting design) for Target Margin Theater. She has also designed for Indiana Repertory Theatre, Syracuse Stage, L'Opéra de Montréal, La Jolla Playhouse, Singapore Repertory Theatre, and many others. Ms. Doxsee received an Obie Award for Target Margin's production of *Mamba's Daughters* and a Bessie Award for Miguel Gutierrez's *Retrospective Exhibitionist/Difficult Bodies* at Dance Theater Workshop.

**Jon Carter**, *hair and makeup designer*

Jon Carter has designed hair and makeup for a series of Curtis Opera Theatre productions, most recently *Wozzeck*, *The Medium*, *Impressions of Pelléas*, and *Don Giovanni*. On Broadway he has designed the makeup for *A Tale of Two Cities* and *Xanadu* and is the associate hair designer for *The Little Mermaid* and *Shrek*. His other New York credits include *The Good Negro* (Public Theater), *End Game* (Brooklyn Academy of Music), and *Albert Herring* (Gotham Chamber Opera). His regional designs include productions for the Wilma, Philadelphia Theatre Company, Prince Music Theater, Walnut Street Theatre, Centerstage, Delaware Theatre Company, and Dallas Theater Center. He has served as hair and makeup artist for the Santa Fe Opera, Minnesota Opera, Opera Company of Philadelphia, Opera Omaha, and Opera Cleveland. Mr. Carter attended the Pennsylvania Academy of the Fine Arts.

**Michael Lane Trautman**,  
*movement consultant*

Michael Lane Trautman has been performing throughout the world since 1977, when he became a founding member of Mimewock, a Kansas City-based school and performing company. Variouslly identified as a visual comic, performance artist, new vaudevillian, mime, physical comedian, storyteller, magician, and fool, he claims only to be a clown ... and not a very traditional clown at that. He has appeared at the New York Clown Theatre Festival, Festival d'été de Québec, the *General Jackson Showboat* at Opryland USA, the Just For Laughs Festival in Montreal, and the Kennedy Center for the Performing Arts. Mr. Trautman was featured on *WOW! The Most Awesome Acts on Earth*

on ABC and *The Statler Brothers Show* on TNN. He was an artist-in-residence at Mabou Mines theater company in New York City. In 2006 Mr. Trautman appeared in *Busker Alley*, directed by Tony Walton and starring Jim Dale and Glenn Close. Visit [MichaelTrautman.com](http://MichaelTrautman.com) for current activities and various shows.

**Bonnie Wagner**, *recitative harpsichord*

Bonnie Wagner received both her Bachelor of Music in piano performance and Master of Music in accompanying from the University of Michigan, where she studied with Martin E. Katz. She enjoys a career as a freelance coach and accompanist in Philadelphia, and she is on staff at West Chester University as a vocal coach. Her opera experience includes work with the New Jersey Opera Theater, Tanglewood Music Center, and Opera Company of Philadelphia. She is affiliated with Settlement Music School, where she has performed and taught. A native of San Francisco, Ms. Wagner has performed as a chamber musician on the Eastman in Geneva series, Brevard College Chamber Music Series, Hill and Hollow Chamber Music Festival, and at the University of North Carolina. In the summer of 2005, she produced Center City Chamber Recitals, a small series in Philadelphia. She spent the summers of 2006 and 2007 at the Tanglewood Music Center under the direction of James Levine. In 2006 Ms. Wagner joined the faculty of Curtis, where she is the vocal studies pianist.

**Danielle Orlando**, *musical preparation*

Danielle Orlando, who is the principal opera coach at Curtis, collaborated with Luciano Pavarotti as accompanist, judge, and artistic coordinator for all of the Luciano Pavarotti International Voice Competitions. She spent nine seasons

working with Gian Carlo Menotti for the Festival dei due Mondi in Spoleto, Italy, as an assistant conductor and coach, in addition to editing several of his compositions. Ms. Orlando has served on the music staffs of many opera companies, festivals, and young artist programs, including the Metropolitan Opera; Washington National Opera (where she collaborated with Plácido Domingo); Teatro Colón in Buenos Aires; Michigan Opera Theatre; Opera Company of Philadelphia (as artistic administrator); Pittsburgh Opera; Wolf Trap Opera Company; Festival dei Due Mondi in Charleston, S.C.; American Institute of Music Studies in Graz, Austria; European Center for Opera and Vocal Arts in Belgium; Merola Opera Program at San Francisco Opera; Portland Opera Performing Institute; and New Jersey Opera Theater. She is also a guest judge for the Metropolitan Opera National Council Auditions. Most recently she added Oberlin in Italy and the Florence Voice Seminar to her summer engagements. Ms. Orlando is a master vocal coach at the Academy of Vocal Arts.

**Nathan Bachhuber** (Servant), from Appleton, Wis., is a baritone studying in the opera program with Susanna Eken, adjunct faculty. He graduated from the voice program with a Bachelor of Music degree in 2007. Credits include: *Don Giovanni* (Leporello), *Iolanta* (Ibn-Hakia), *L'elisir d'amore* (Dulcamara), *Le nozze di Figaro* (title role), *La rondine* (Rambaldo), *L'Ormino* (Amida), *Albert Herring* (the Vicar), *Trouble in Tahiti* (Sam), *The Magic Flute* (Papageno), and *Alcina* (Melisso) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and concert soloist at the Tanglewood Institute.

**Joseph Barron** (Don Prudenzo), from Pittsburgh, is a bass-baritone studying in the opera program with W. Stephen Smith, adjunct faculty. Credits include: *Wozzeck* (Handwerksbursch 1), *Impressions of Pelléas* (Arkel) and *Don Giovanni* (The Commendatore) for the Curtis Opera Theatre; and roles for Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and Opera North.

**Allen Boxer** (Don Profondo), from Cincinnati, is a bass-baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Wozzeck* (Chorus), *Impressions of Pelléas* (Golaud), *Iolanta* (Ibn-Hakia), *L'elisir d'amore* (Dulcamara), *Le nozze di Figaro* (Antonio, Antonio's Assistant), *L'Ormino* (Ariadeno), *Albert Herring* (Superintendent Budd), *Le Rossignol* (Le Bonze), and *The Magic Flute* (Sarastro) for the Curtis Opera Theatre; and roles for Castleton Residency for Young Artists in Opera, Aldeburgh Festival, International Festival of Lyrical Art in Aix-en-Provence, Opera Theatre of Saint Louis, Chautauqua Institution, Northern Kentucky University, and Lyrique-en-Mer festival.

**Evan Boyer** (Il Barone di Trombonok), from Louisville, Ky., is a bass studying in the opera program with Marlena Kleinman Malas. Credits include: *Wozzeck* (Doktor), *Impressions of Pelléas* (Arkel), *Don Giovanni* (Leporello), *Iolanta* (René), *Ainadamar* (José Tripaldi), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for the Tanglewood Music Center, Chautauqua Institution, and Northwestern University; and, as a soloist, concerts with the Chautauqua Symphony Orchestra and Northwestern

University's Philharmonia, University Chorale, and Chapel Choir.

**Brandon Cedel** (Antonio), from Hershey, Pa., is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Wozzeck* (Chorus), *The Medium* (Mr. Gobineau), *Don Giovanni* (Chorus), *L'elisir d'amore* (Belcore), *Le nozze di Figaro* (Antonio, Antonio's Assistant), *La rondine* (Crébillon), *The Audition* (ensemble), and *L'Ormindo* (Osmano) for the Curtis Opera Theatre; roles for the Chautauqua Institution, scenes for the Juilliard School's precollege vocal department, and, as a soloist, concerts with the Hershey Symphony and the Wednesday Club Symphony.

**Jason Coffey** (Zefirino), from Allendale, Mich., is a baritone studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Wozzeck* (Andres), *Impressions of Pelléas* (title role), *Don Giovanni* (Chorus), *Iolanta* (Almeric), *Ainadamar* (Torero, Maestro), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro* (Don Curzio, Don Basilio) for the Curtis Opera Theatre; roles for Grand Valley State University; and, as a soloist, concerts with the Bel Canto Chorus (Milwaukee) and the Skokie Valley Symphony Orchestra.

**Evan Hughes** (Lord Sidney), from Santa Barbara, Calif., is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Wozzeck* (Chorus), *Don Giovanni* (title role), *Iolanta* (René), *Ainadamar* (José Tripaldi), *Le nozze di Figaro* (title role), *Postcard from Morocco* (Man with a Cornet Case), *La rondine* (Périchaud), *The Audition* (ensemble), and *L'Ormindo* (Ariadeno) for the Curtis Opera Theatre; roles for the

Tanglewood Music Center, Music Academy of the West, UCLA, Opera Santa Barbara, and Skagen Festival in Denmark; and performances with the Saint Paul Chamber Orchestra, Ensemble ACJW, and Santa Barbara Choral Society. Mr. Hughes, winner of the Marilyn Horne Foundation Vocal Competition, has given recitals at Carnegie Hall and throughout the United States and Europe.

**Adrian Kramer** (Servant), from Guelph, Ontario, is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Wozzeck* (Handwerksbursch 2), *Impressions of Pelléas* (title role), *Iolanta* (Robert), *Le nozze di Figaro* (Count), *Postcard from Morocco* (Man with a Shoe Sample Kit), and *L'Ormindo* (Amida) for the Curtis Opera Theatre; soloist, Nielsen Symphony No. 3 ("Sinfonia espansiva") with the Curtis Symphony Orchestra conducted by Alan Gilbert; roles for the Juilliard Opera Center, Chautauqua Institution, and Steans Institute for Young Artists at the Ravinia Festival; and recitals in Lincoln Center's Alice Tully Hall.

**Kirsten MacKinnon** (Maddalena), from Burnaby, British Columbia, is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Wozzeck* (Chorus), *The Medium* (Mrs. Gobineau) and *Don Giovanni* (Chorus) for the Curtis Opera Theatre; roles for Vancouver Opera; and concert soloist in Vancouver and Spoleto, Italy. As the senior classical voice competition winner at the B.C. Provincials, she represented British Columbia at the 2008 National Festival in Edmonton, Alberta.

**Rinnat Moriah** (La Contessa di Folleville), from Holon, Israel, is a soprano studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: *The Medium* (Monica), *L'elisir d'amore* (Adina), *Le nozze di Figaro* (Susanna), *Rosenkavalier Suite* (Sophie), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *Albert Herring* (Miss Wordsworth), *Le Rossignol* (title role), *Ariadne auf Naxos* (Zerbinetta), *The Magic Flute* (Queen of the Night), and *Così fan tutte* (Despina cover) for the Curtis Opera Theatre; roles for the Chicago Opera Theater, New Jersey Opera Theater, Israel Vocal Arts Institute, National Opera Center, Festival d'Aix-en-Provence, and Rossini Opera Festival; recitals at the Kennedy Center for the Performing Arts and the Library of Congress; and concerts with the Richmond, New World, Kansas City, and Fort Worth symphonies.

**Marquita Raley** (Madama Cortese), from Washington, D.C., is a mezzo-soprano studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Wozzeck* (Chorus), *The Medium* (Madame Flora), *Don Giovanni* (Chorus), *Iolanta* (Martha), *Ainadamar* (Chorus), *L'elisir d'amore* (Giannetta), and *Le nozze di Figaro* (Marcellina) for the Curtis Opera Theatre; and roles for the Juilliard Opera Center and Chautauqua Institution.

**Kevin Ray** (Don Alvaro), from Cornwall, N.Y., is a baritone studying in the opera program with Mark Oswald, adjunct faculty. Credits include: *Wozzeck* (Chorus), *Impressions of Pelléas* (Golaud), *Don Giovanni* (Masetto), *Iolanta* (Robert), and *Le nozze di Figaro* (Count) for the Curtis Opera Theatre; and roles for Music Academy of the West, Oberlin Opera

Theater, Oberlin in Italy, and the Rossini Opera Festival.

**Elizabeth Reiter** (Corinna), from Chicago, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Wozzeck* (Chorus) and *Don Giovanni* (Zerlina) for the Curtis Opera Theatre; and roles for Manhattan School of Music, Chautauqua Institution, Opera Theatre of Saint Louis, Chicago Opera Theater, and Aspen Opera Theater Center.

**Shir Rozzen** (Delia), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Lorraine Nubar, adjunct faculty. Credits include: *Wozzeck* (Chorus), *The Medium* (Mrs. Nolan) and *Don Giovanni* (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers, Juilliard School's Pre-College Division, Mannes Preparatory, and Thelma Yellin High School of the Arts.

**Allison Sanders** (La Marchesa Melibea), from Memphis, is a mezzo-soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *Impressions of Pelléas* (Geneviève), *Iolanta* (Brigitta), *Ainadamar* (Chorus), *L'elisir d'amore* (Giannetta), *Le nozze di Figaro* (Barbarina), *La rondine* (Bianca), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Dido), and *The Magic Flute* (Papagena) for the Curtis Opera Theatre; roles for the Chautauqua Institution, Centro Studi Lirica in Italy, University of Memphis, and Opera Memphis's summer opera program; and a concert at the National Civil Rights Museum's Freedom Award Public Forum.

**Sarah Shafer** (Modestina), from State College, Pa., is a soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Wozzeck* (Chorus), *Impressions of Pelléas* (Mélisande), *Don Giovanni* (Chorus), *Ainadamar* (Chorus), *L'elisir d'amore* (Chorus), *Le nozze di Figaro* (Barbarina), *La rondine* (Cantor), *The Audition* (ensemble), and *L'Ormino* (Mirinda) for the Curtis Opera Theatre; scenes at the 2007 Vocal Arts Symposium at Colorado College; an appearance on NPR's *From the Top*; and, as a soloist, concerts with the Richmond Symphony and State College Choral Society.

**Diego Silva** (Il Cavaliere Belfiore), from Mexico City, is a tenor studying in the voice program with Marlena Kleinman Malas. Credits include: *Wozzeck* (Der Narr) and *Don Giovanni* (Don Ottavio) for the Curtis Opera Theatre; roles for the International Vocal Arts Institute in Montreal and International Opera Summer Program in Saltillo, Mexico; and, as a soloist, concerts with the Coyoacán Symphony Orchestra, Bellas Artes Orchestra, Acapulco Philharmonic, Minerfa Symphony Orchestra, and Aguascalientes Symphony Orchestra.

**Joshua Stewart** (Il Conte di Libenshof), from New Orleans, is a tenor studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Wozzeck* (Hauptmann), *Don Giovanni* (Don Ottavio), *Iolanta* (Almeric), *Ainadamar* (Ruiz Alonso), *L'elisir d'amore* (Nemorino), *Le nozze di Figaro* (Don Basilio, Don Curzio), *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormino* (Erice), *Albert Herring* (Mr. Upfold), *Dido and Aeneas*

(First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; and roles for Music Academy of the West, Centro Studi Lirica in Italy, Intermezzo Young Artist Development Program, and New Orleans Center for Creative Arts.

**Ashley Thouret** (Servant), from Toronto, is a soprano studying in the voice program with Marlena Kleinman Malas. Credits include: *Wozzeck* (Chorus), *Impressions of Pelléas* (Mélisande), *Don Giovanni* (Zerlina), *Iolanta* (Friend of Iolanta), *Ainadamar* (Chorus), *L'elisir d'amore* (Adina), *Le nozze di Figaro* (Susanna), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *L'Ormino* (Melide), *Dido and Aeneas* (Belinda), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Pamina) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and concerts and recitals with several orchestras and organizations in the Toronto and Philadelphia areas.

**Mikael Eliassen** (The Hirsig Family Head-of-Department Chair in Vocal Studies, Artistic Director of the Curtis Opera Theatre), a Danish-born accompanist and coach, has given numerous master classes around the world, including Moscow, Shanghai, Seoul, Jerusalem, Prague, and Dublin. He is a regular guest at the Royal Opera Academy in Copenhagen and the Netherlands Opera Studio in Amsterdam. Mr. Eliassen has given classes for the young artists' programs of the San Francisco, Los Angeles, Houston, and Metropolitan operas and often judges for the Metropolitan Opera National Council. Mr. Eliassen teaches at the Chautauqua Institution's summer voice program. His previous positions include artistic director

of ECOV in Belgium, music director of the San Francisco Opera Center, and artistic director of the young artists' program of the New Israeli Opera. He has collaborated worldwide in recital with numerous singers, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Joan Patenaude-Yarnell, Florence Quivar, Sarah Walker, Mira Zakai, Michael Schade, and Rinat Shaham. He has recorded numerous times for CBC, Hilversum Radio, Polish State Radio, Kol-Israel, and RTE radio and television and can be heard on London Records, Musical Heritage Society, Supraphon, and Albany Records. Mr. Eliassen received his early training in Copenhagen, attended McGill University in Montreal, and studied in Vienna.

**Ralph Batman** (Managing Director, Vocal Studies and the Curtis Opera Theatre) joined The Curtis Institute of Music in

1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. Mr. Batman's design work includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre, and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi in the Living Room* and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.



## PRODUCTION CREDITS

<i>Assistant Conductor</i>	Joshua Gersen
<i>Assistant Stage Manager</i>	Melanie Potorski
<i>Musical Preparation</i>	Danielle Orlando, Lisa Keller, Donald St. Pierre
<i>Rehearsal Pianists</i>	Lisa Keller, Bonnie Wagner, Kristin Ditlow
<i>Italian Diction</i>	Corradina Caporello
<i>Resident Wardrobe Supervisor</i>	Tricia Wenglar Rubin
<i>Projected Title Operator</i>	Kristin Ditlow


## SPECIAL THANKS

Jim Griffith, production manager, Prince Music Theater,  
and the entire production staff of the Prince Music Theater

The Philadelphia Zoo, for its support of this production;  
please visit the zoo online, [www.phillyzoo.org](http://www.phillyzoo.org)

Victory Scenic Studios

## ABOUT CURTIS



**T**he Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 162 students, ensuring that admissions are based solely on artistic promise. A Curtis education is tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, Leila Josefowicz, Lang Lang, and Time for Three.

**The Curtis Symphony Orchestra** performs on an annual subscription series that typically includes three concerts under the direction of eminent conductors in nearby Verizon Hall at the Kimmel Center, home of the Philadelphia Orchestra. Some of the programs are repeated at Carnegie Hall and in regional venues. The orchestra has appeared at the Kennedy Center and in major European cities.

The Curtis Symphony Orchestra has enjoyed a close association with every music director of the Philadelphia Orchestra since Leopold Stokowski advised Mary Louise Curtis Bok on the school's founding in 1924. During their tenures Stokowski, Eugene Ormandy, Riccardo Muti, and Wolfgang Sawallisch conducted the Curtis Symphony Orchestra in concert and in frequent reading sessions of major orchestral repertoire. While in town Philadelphia Orchestra guest conductors—such as Alan Gilbert, Roger Norrington, Simon Rattle, and David Zinman—often lead the Curtis Symphony Orchestra in similar reading sessions. Christoph Eschenbach, the Philadelphia Orchestra's most recent music director, continues a close relationship with Curtis, conducting orchestra performances annually.

This professional training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in major orchestras across the United States, Canada, and abroad. Orchestra concerts are supported by the Jack Wolgin Orchestral Concerts endowment fund.

In nearby venues such as the Prince Music Theater, **the Curtis Opera Theatre** fully stages operas each year with professional directors and designers, creating fresh interpretations of standard repertoire and contemporary works. It often gives concert performances with the Curtis Symphony Orchestra and productions in the intimate Curtis Opera Studio. Curtis's longtime, informal association with the Opera Company of Philadelphia recently developed into an annual production presented by the Kimmel Center in its Perelman Theater, combining OCP musical direction and marketing with Curtis performers and designers.

The entire program, which casts every singer in multiple roles each season, offers a training experience unique among American conservatories. This has enabled recent graduates to join the sixty-plus alumni who have performed with the Metropolitan Opera, as well as to perform with major opera companies worldwide. The Curtis Opera Theatre is directed by Mikael Eliassen.

The Curtis Institute of Music requires numerous and varied performances of its students both at school and in external venues. Almost every Monday, Wednesday, and Friday night during the school year, students perform solo and chamber works on Curtis's **Student Recital Series** in Field Concert Hall. During the second semester, recitals are added on Tuesday evenings, on weekends, and in the afternoon.

Student recitals are open to the public free of charge and are recorded by Curtis for educational use and possible broadcast. Highlights are featured at [www.InstantEncore.com/curtis](http://www.InstantEncore.com/curtis), as well as on public radio stations WHYY-FM in Philadelphia and WITF-FM in Harrisburg. Select recitals are broadcast on Y Arts, a digital television channel produced by WHYY-TV.

Learn more about Curtis performances, faculty, and admissions at [www.curtis.edu](http://www.curtis.edu).

# The Curtis Symphony Orchestra

## VIOLIN

William M. Hollis Jr.  
Principal Chair

Independence Foundation Chair  
David & Sandra Marshall Chair


-  Anastasia Agapova  
Herbert R. and Evelyn Axelrod Fellowship
-  Dayna Kristie Anderson  
James and Cynthia Cook Annual Fellowship
-  Rebecca Anderson  
James and Betty Matarese Annual Fellowship
-  Elizabeth Basoff-Darskaia  
Nina and Billy Albert Annual Fellowship
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William H. Roberts Annual Fellowship
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Mark and Esther Kramer Fellowship
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-  Malwina Sosnowski  
Milka Violin Artist Fellowship

Josef Špaček\*

Herbert R. and Evelyn Axelrod Fellowship

Yu-Chien Tseng

John J. Medveckis Annual Fellowship

 Xiao Wang

## VIOLA

Hollis Family Principal Chair

Jinsun Hong

Edwin B. Gamgus Annual Fellowship

Philip Kramp

Walter and Leonore Annenberg Fellowship


Rachel Kuipers

Gerry and Marguerite Lenfest Fellowship

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 Alexander Michael Petersen  
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Vicki Powell

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 Junping Qian


Hyo Bi Sim

Minkyung Sung

Horace W. Goldsmith Annual Fellowship

Marina Thibeault

Jean J. Sterne Fellowship

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Brook Speltz++

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Branson Yeast

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
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Gabe Katz, *guest artist*

Rex Surany

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
Principal Chair

Maron Khoury


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- Wenmin Zhang  
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- ♪ Samuel Schlosser  
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Yi Fei Fu  
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Joel Link  
Petr Matějka  
Nicholas Murry  
Adedeji Bailes Ogunfolu  
Ryan Seay  
Michael Sparhuber  
Rex Surany  
Mari Yoshinaga

- \* Co-concertmasters
- \*\* Principal Second Violin
- + Principal Viola
- ++ Principal Cello
- # on leave of absence
- ♪ opera orchestra

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Edith Evans Braun Fellowship

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David H. Springman Memorial Fellowship

## ORGAN

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Yekwon Sunwoo

Gerry and Marguerite Lenfest Fellowship

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Michael and Cecilia Iocovella Capuzzi

Memorial Fellowship

Haochen Zhang

Harold and Helene Schonberg Fellowship

Yunqing Zhou

Bernice and Jerry Rubenstein Annual Fellowship

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(not in orchestra)

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Sueyun and Gene Locks Fellowship

Ye-Rang Kim

Jack Wolgin Fellowship

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William Horne Fellowship

Allen Boxer

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Evan Boyer

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Daniel Matsukawa

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David Soyer  
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in Violoncello Studies  
Peter Wiley

### CLARINET

Donald Montanaro

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Jennifer Higdon  
The Rock Chair in Composition  
David Ludwig  
*Coordinator*

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Harold Hall Robinson

### FLUTE

Jeffrey Khaner

### HARP

Elizabeth Hainen  
Judy Loman  
The Maryjane Mayhew  
Barton Chair  
in Harp Studies

### HARPSICHORD

Lionel Party

### HORN

Jennifer Montone

### OBOE

Richard Woodhams

### ORGAN

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The Haas Charitable Trust Chair  
in Organ Studies

### PIANO

Leon Fleisher  
Claude Frank  
Gary Graffman  
Seymour Lipkin  
Meng-Chieh Liu  
Robert McDonald  
The Penelope P. Watkins Chair  
in Piano Studies  
Eleanor Sokoloff  
Ignat Solzhenitsyn

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*Coordinator*  
Don Liuzzi  
Rolando Morales-Matos  
Scott Robinson  
Robert Van Sice

### TROMBONE

Nitzan Haroz  
Blair Bollinger, *bass trombone*

### TRUMPET

David Bilger  
Frank Kaderabek

### TUBA

Carol Jantsch  
Paul Krzywicki

### VIOLA

Misha Amory  
Joseph de Pasquale  
Roberto Díaz  
The James and Betty Matarese Chair  
in Viola Studies  
Michael Tree

### VIOLIN

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Victor Danchenko  
Pamela Frank  
Ida Kavafian  
Aaron Rosand  
The Dorothy Richard Staring Chair  
in Violin Studies  
Yumi Ninomiya Scott  
Joseph Silverstein  
Arnold Steinhardt



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Studies. Artistic Director of the  
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Susan Shiplett Ashbaker

*Opera and Voice Coach*

Corradina Caporello

*Italian Diction*

Charles Conwell

*Stage Combat and Stage Fencing*

Kristin Ditlow

*Vocal Studies Pianist*

Anna Fré

*Vocal Studies Pianist*

Lisa Keller

*Opera and Voice Coach*

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### Strings and Mixed Ensembles

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Meng-Chieh Liu

Steven Tenenbom

*Coordinator*

Performance Faculty Members

## CHAMBER MUSIC: Woodwinds

Jeffrey Khaner

Daniel Matsukawa

Donald Montanaro

Ricardo Morales

## CHAMBER MUSIC: Brass

Jeffrey Curnow

Performance Faculty Members

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*Head of Conducting Department  
The Rita E. and Gustave M. Hauser Chair  
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*Staff Conductor*

Sarah Hatsuko Hicks

*Staff Conductor*

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Joseph de Pasquale

*Viola*

William Stokking

*Cello*

Harold Hall Robinson

*Double Bass*

Richard Woodhams

*Woodwinds*

Paul Krzywicki

*Brass*

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*Timpani and Percussion*

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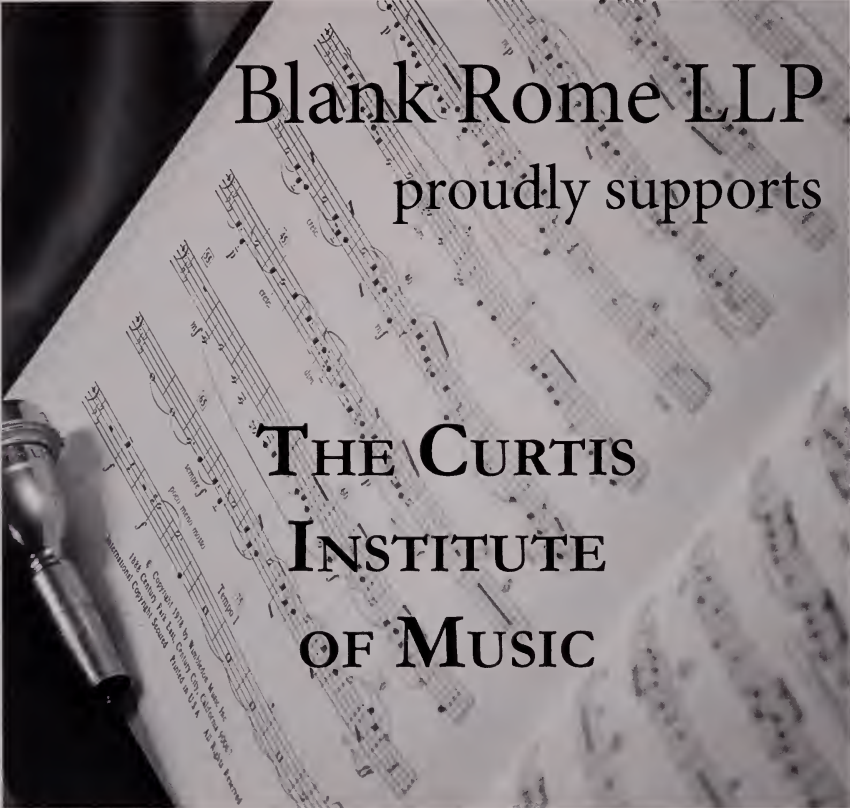
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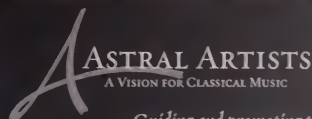
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### *Legends in Music*

Jennifer Curtis & Saeka Matsuyama, violins; Che-Hung Chen & Teng Li, violas;  
Susan Babini & Clancy Newman, cellos; Bridget Kibbey, harp; Jasmine Choi, flute  
Sunday, September 28, 2008 at 3:00 p.m.<sup>†</sup>

*Debussy, Bartók, Caplet, Jolivet, Takemitsu & Schoenberg*

### *Cellist Susan Babini* PHILADELPHIA RECITAL DEBUT

Susan Babini, cello; Anna Polonsky, piano  
Sunday, October 19, 2008 at 3:00 p.m.<sup>†</sup>

*Mendelssohn, Beethoven, Couperin & Carter*

### *Ysaÿe & Bach — Marvels of the Violin*

Korbinian Altenberger, Jennifer Curtis, Saeka Matsuyama  
& Ayano Ninomiya, violins

Sunday, November 16, 2008 at 3:00 p.m.<sup>†</sup>

*Solo sonatas of Ysaÿe & Bach*

### *Accordionist Lidia Kaminska* IN RECITAL

Lidia Kaminska, accordion; Jennifer Curtis, violin;  
Michael Mizrahi, piano

Sunday, December 7, 2008 at 3:00 p.m.<sup>†</sup>

*Bach, Scarlatti, Gubaidulina, Pushkarenko,  
Meijering, Sergeyeva & Piazzolla*

### *Violinist Saeka Matsuyama* PHILADELPHIA RECITAL DEBUT

Saeka Matsuyama, violin; Charles Abramovic, piano  
Sunday, February 1, 2009 at 3:00 p.m.<sup>†</sup>

*Novacek, Lutoslawski, Brahms, Bach & Saint-Saëns*

### *A Musical Tapestry*

Susan Babini, cello; Doug O'Connor, saxophone;  
Spencer Myer, piano

Sunday, February 22, 2009 at 3:00 p.m.<sup>†</sup>

*Berio, Denisov, Ravel, Ginastera & Harbison*

### *Clarinetist José Franch-Ballester*

#### IN RECITAL

José Franch-Ballester, clarinet; Andrius Žilabys, piano  
Sunday, March 22, 2009 at 3:00 p.m.<sup>†</sup>

*Messager, Brahms, Poulenc & Lovreglio*

### *Rising Stars*

Angela Meade, soprano; Bridget Kibbey, harp; Di Wu,  
piano; Symphony in C; Rossen Milanov, Music Director

Thursday, April 16, 2009 at 7:30 p.m.<sup>‡</sup>

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Eighty-Sixth Student Recital

Wednesday, May 6 at 8 p.m.

Field Concert Hall



#### Sonata in F minor, Op. 120, No. 1

Johannes Brahms

Allegro appassionato

(1833–97)

Andante un poco adagio

Allegretto grazioso

Vivace

Zoë Martin-Doike, viola

Ruoyu Huang, piano

#### Trio

György Ligeti

Andantino con tenerezza

(1923–2006)

Vivacissimo molto ritmico

Alla marcia

Trio: Lamento, adagio

Jeoung-Yin Kim, violin

Corey Klein, horn

Vivian Cheng, piano

INTERMISSION

Konzertstück, Op. 2

Franz Adolf Berwald

Allegro non troppo

(1796–1868)

Theme and variation

Tempo

Wenmin Zhang, bassoon

Elena Jivaeva, piano

Concerto in A minor, Op. 54

Robert Schumann

Allegro affetuoso

(1810–56)

Intermezzo: Andante grazioso

Allegro vivace

Vivian Cheng, piano

Hugh Sung, piano accompaniment

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Recitals are professionally recorded for educational use and possible broadcast.

## Coaches

The Brahms sonata was prepared by Steven Tenenbom.

The Ligeti trio was prepared by Ida Kavafian.

## Performers

Vivian Cheng, from Apex, N.C., is a student of Leon Fleisher and entered Curtis in 2008.

Ruoyu Huang, from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Jeoung-Yin Kim, from Seoul, is a student of Shmuel Ashkenasi and Yumi Ninomiya Scott and entered Curtis in 2007.

Corey Klein, from Agoura Hills, Calif., is a student of Jennifer Montone and entered Curtis in 2006.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Wenmin Zhang, from Beijing, is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2007.

Elena Jivaeva, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Friday, May 8 at 8 p.m.

Graduation Recital: Minkyung Sung, viola  
Field Concert Hall

J. S. Bach      Suite No. 4 in E-flat major for Violoncello,  
                    BWV 1010  
                    Minkyung Sung, viola

Hindemith      *Trauermusik*  
Telemann      Concerto in G major, TWV 51:G9  
                    Minkyung Sung, viola  
                    The Curtis Chamber Ensemble  
                    Paul Bryan, conductor ('93)

Schubert      Sonata in A minor, D. 821 ("Arpeggione")  
Vieuxtemps    Sonata in B-flat major, Op. 36  
                    Minkyung Sung, viola  
                    Yekwon Sunwoo, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Eighty-Seventh Student Recital

Graduation Recital—Minkyung Sung, viola

Friday, May 8 at 8 p.m.

Field Concert Hall



Suite No. 4 in E-flat major for Violoncello, Johann Sebastian Bach  
BWV 1010 (1685–1750)

Prélude

Allemande

Courante

Sarabande

Bourrée

Gigue

Minkyung Sung, viola

Sonata in A minor, D. 821 (“Arpeggione”)

Franz Schubert

Allegro moderato

(1797–1828)

Adagio—Allegretto

Minkyung Sung, viola

Yekwon Sunwoo, piano

INTERMISSION

**Concerto in G major, TWV 51:G9**

Georg Philipp Telemann

(1681–1767)

Largo

Allegro

Andante

Presto

***Trauermusik***

Paul Hindemith

(1895–1963)

Langsam

Ruhig bewegt

Lebhaft

Choral "Für deinen Thron tret ich hiermit"

Minkyung Sung, viola

The Curtis Chamber Ensemble

Paul Bryan, conductor

**Sonata in B-flat major, Op. 36**

Henri Vieuxtemps

(1820–81)

Maestoso—Allegro

Barcarolla: Andante con moto

Finale scherzando: Allegretto

Minkyung Sung, viola

Yekwon Sunwoo, piano



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Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Seoul native Minkyung Sung entered The Curtis Institute of Music in 2005 and studies with renowned violist Misha Amory. While at Curtis she has also studied with Joseph de Pasquale, former principal of the Philadelphia Orchestra, and Michael Tree, violist of the Guarneri String Quartet. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Sung holds a Horace W. Goldsmith Annual Fellowship.

Ms. Sung was a finalist in the 2008 Philadelphia Orchestra viola audition. She was accepted by Verbier Festival Academy in 2006 and 2007, and she performed the Vieuxtemps' Sonata in B-flat major, Op. 36, in the final concert in the summer of 2007.

Ms. Sung performed with the Seoul-Mannheim Philharmonic Orchestra in a concert at Carnegie Hall in 2005, and she was also a member of the Seoul National University Orchestra. She received first prize in the 2002 Segye Times Competition, 2004 Busan MBC Competition, and silver medal award in the 2004 Dong A Ilbo Competition. She won first prize in the Newark Symphony concerto competition and performed the William Walton concerto with the Newark Symphony in 2008.

Prior to entering Curtis, Ms. Sung attended Seoul National University.

Yekwon Sunwoo from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Paul Bryan (Trombone '93), faculty, registrar

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## The Curtis Chamber Ensemble

Violin

Rebecca Anderson

Hannah Choi

Ji-Won Song

Viola

Jinsun Hong

Hyo Bi Sim

Cello

Jeong Hyoun Lee

Branson Yeast

Double Bass

Joseph Campagna



## Next Student Recital

Saturday, May 9 at 8 p.m.

Conducting Students of Otto-Werner Mueller lead the

Curtis Symphony Orchestra

Field Concert Hall

Beethoven      *Symphony No. 3 in E-flat major, Op. 55 ("Eroica")*  
Joshua Gersen and Kuok-man Lio, conductors

Debussy      *Prélude à l'après-midi d'un faune*  
Daniel Stewart, conductor

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series



### Eighty-Eighth Student Recital

Conducting Students of Otto-Werner Mueller lead the  
Curtis Symphony Orchestra

Saturday, May 9 at 8 p.m.

Field Concert Hall



*Prélude à l'après-midi d'un faune*

Claude Debussy  
(1862–1918)

Daniel Stewart, conductor

Symphony No. 3 in E-flat major, Op. 55    Ludwig van Beethoven  
("Eroica")    (1770–1827)

Allegro con brio

Marcia funebre: Adagio assai

Joshua Gersen, conductor

Scherzo: Allegro vivace

Finale: Allegro molto

Kuok-man Lio, conductor



This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

## Conductors

Joshua Gersen, from Monroe, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2006.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Daniel Stewart, from San Francisco, is a student of Otto-Werner Mueller and entered Curtis in 2007.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## The Curtis Symphony Orchestra

### Violin

Dayna Kristie Anderson

Rebecca Anderson

Benjamin Beilman

Maia Cabeza

Hannah Choi

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Hyo Rim Han

Zenas Hsu

Jeoung-Yin Kim

Barbora Kolářová

Justine Lamb-Budge

Bryan A. Lee

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Zoë Martin-Doike

Petr Matějčák

Chan Ho Park

Brittany Sklar

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Josef Špaček

### Viola

Jinsun Hong

Philip Kramp

Rachel Kuipers

Kuan Liu

Milena Pajaro-van de Stadt

Vicki Powell

Junping Qian

Marina Thibeault

Sang Hyun Mary Yong

### Cello

Natalie Helm

Hiro Matsuo

Camden Shaw

Brook Speltz

Yu-Wen Wang

Branson Yeast

### Double Bass

Joseph Campagna

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Maron Khoury

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Camille White

### Clarinet

Ruokai Chen

Keunhee Bruce Cho

### Bassoon

William Short

Wenmin Zhang

### Horn

James Alexander

Rebekah Daley

Katherine Jordan

Corey Klein

### Trumpet

Matthew Ebisuzaki

Stanford L. Thompson

### Timpani and Percussion

Michael Sparhuber

Mari Yoshinaga

### Harp

Ko-Ni Choi

Danyi Xia

## Next Student Recitals

Sunday, May 10 at 3 p.m.

Graduation Recital: Nathan Laube, organ

Field Concert Hall

J. S. Bach	Passacaglia and Fugue in C minor, BWV 582 Präludium und Fuge in E-flat major, BWV 552 from <i>Clavier-Übung, Teil III</i>
Duruflé	Suite, Op. 5
Reubke	Sonata in C minor ("Der 94ste Psalm")



Sunday, May 10 at 8 p.m.

Graduation Recital: Dayna Kristie Anderson, violin

Field Concert Hall

Works by Beethoven, Grieg, Kreisler, Leclair, Meyer, and Yi

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

### Eighty-Ninth Student Recital

Graduation Recital—Nathan Laube, organ

Sunday, May 10 at 3 p.m.

Field Concert Hall

Präludium und Fuge in E-flat major, Johann Sebastian Bach  
BWV 552 from *Clavier-Übung, Teil III* (1685–1750)

Suite, Op. 5 Maurice Duruflé  
Prélude (1902–86)  
Sicilienne  
Toccata

### INTERMISSION

Passacaglia in C minor, BWV 582 J. S. Bach

Sonata in C minor (“Der 94ste Psalm”) Julius Reubke  
(1834–58)

Nathan Laube, organ

Photographic and recording equipment may not be used in Field Concert Hall.  
Recitals are professionally recorded for educational use and possible broadcast.

## Performer

Nathan Laube, from Gurnee, Ill., entered The Curtis Institute of Music in 2004 and studies with renowned organist Alan Morrison. He holds the Dr. Mi-Wha Lee Fellowship.

Mr. Laube maintains a rigorous performance schedule at churches and concert halls across the country. He has performed at Jacoby Symphony Hall in Jacksonville, Fla.; Spreckels Organ Pavilion in Balboa Park in San Diego, Calif.; Girard College Chapel in Philadelphia for the 2007 American Institute of Organbuilders Convention; New York City's St. Bartholomew's and Trinity churches; Verizon Hall in Philadelphia; Princeton University Chapel; Fourth Presbyterian Church of Chicago; Great Auditorium in Ocean Grove, N.J.; and the Franciscan Church of the Annunciation in Ljubljana, Slovenia.

Mr. Laube has held positions as organ scholar at St. Luke's Episcopal Church in Philadelphia's Germantown neighborhood and Bryn Mawr Presbyterian Church, associate organist at St. Paul's United Church of Christ in Chicago, and assistant organist for the Wanamaker Grand Organ, assisting Peter Richard Conte in playing the twice-daily concerts.

Mr. Laube won first place in the Chicago Chapter of the American Guild of Organists/Quimby Regional Competition for Young Organists and first prize at the Albert Schweitzer National Organ Competition.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Sunday, May 10 at 8 p.m.

Graduation Recital: Dayna Kristie Anderson, violin  
Field Concert Hall

Beethoven      Sonata No. 7 in C minor, Op. 30, No. 2

Grieg            Sonata No. 3 in C minor, Op. 45

Yi                *Romance and Dance*

Dayna Kristie Anderson, violin

Pallavi Mahidhara, piano

Kreisler        Recitativo und Scherzo-Caprice, Op. 6

Dayna Kristie Anderson, violin

Leclair         Sonata in D major, Op. 9, No. 3

Dayna Kristie Anderson, violin

Pallavi Mahidhara, harpsichord

Jiyoung Lee, cello

Meyer           Fourth movement from *Concert Duo*

Dayna Kristie Anderson, violin

Joseph Campagna, double bass

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Ninetieth Student Recital

Graduation Recital—Dayna Kristie Anderson, violin

Sunday, May 10 at 8 p.m.

Field Concert Hall



Sonata in D major, Op. 9, No. 3

Jean-Marie Leclair

Un poco andante

(1697–1764)

Allegro

Sarabanda: Largo

Tambourin: Presto

Dayna Kristie Anderson, violin

Pallavi Mahidhara, harpsichord

Jiyoung Lee, cello

*Romance and Dance*

Chen Yi

Romance of Hsaio and Ch'in

(b. 1953)

Dance

Sonata No. 7 in C minor, Op. 30, No. 2    Ludwig van Beethoven

Allegro con brio

(1770–1827)

Adagio cantabile

Scherzo: Allegro

Finale: Allegro

Dayna Kristie Anderson, violin

Pallavi Mahidhara, piano

## INTERMISSION

Recitativo und Scherzo-Caprice, Op. 6

Fritz Kreisler  
(1875–1962)

Dayna Kristie Anderson, violin

Sonata No. 3 in C minor, Op. 45

Edvard Grieg  
(1843–1907)

Allegro molto ed appassionato

Allegretto espressivo alla romanza

Allegro animato

Dayna Kristie Anderson, violin

Pallavi Mahidhara, piano

Fourth movement from *Concert Duo*

Edgar Meyer  
(b. 1960)

Dayna Kristie Anderson, violin

Joseph Campagna, double bass



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## Performers

Dayna Kristie Anderson, from Arlington Heights, Ill., entered The Curtis Institute of Music in 2005 and studies violin with Philadelphia Orchestra member Yumi Ninomiya Scott. Ms. Anderson has performed as a soloist at the Kennedy Center as winner of the Viva Vivaldi competition and also with the Harper Symphony, Music Choral, Heartland Philharmonic Orchestra, Trinity Orchestra, and Metropolis Youth Symphony in Australia as part of pre-Olympic ceremonies. She performs regularly as a substitute with the Indianapolis Symphony Orchestra and has appeared throughout the Chicago area, performing at Orchestra Hall and Ravinia and on broadcasts for WFMT and NPR's *From the Top*. Ms. Anderson attended Music from Angel Fire's Young Artist Program in 2007 and will be a returning member of the Verbier Festival Orchestra this summer. She holds the James and Cynthia Cook Annual Fellowship.

Joseph Campagna, from Drexel Hill, Pa., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Jiyoung Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Pallavi Mahidhara, from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Monday, May 11 at 5:15 p.m.

Graduation Recital: Xiao Wang, violin, with Hugh Sung,  
piano ('90)

Field Concert Hall

Bach	Sonata No. 1 in G minor, BWV 1001
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Ysaÿe	Sonata in E major, Op. 27, No. 6
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Xiao Wang, violin

Franck	Sonata in A major
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Mozart	Sonata in G major, K. 301
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Wieniawski	<i>Variations on an Original Theme</i> , Op. 15
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Xiao Wang, violin

Hugh Sung, piano

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Ninety-First Student Recital

Graduation Recital—Xiao Wang, violin, with Hugh Sung,  
piano

Monday, May 11 at 5:15 p.m.

Field Concert Hall



Sonata No. 1 in G minor, BWV 1001      Johann Sebastian Bach  
Adagio      (1685–1750)

Fuga: Allegro

Siciliana

Presto

Xiao Wang, violin

Sonata in G major, K. 301      Wolfgang Amadeus Mozart  
Allegro con spirito      (1756–91)

Allegro

Xiao Wang, violin

Hugh Sung, piano

Sonata in E major, Op. 27, No. 6      Eugène Ysaÿe  
(1858–1931)

Xiao Wang, violin

(continued)

Sonata in A major

Allegretto ben moderato

Allegro

Recitativo—Fantasia

Allegretto poco mosso

César Franck

(1822–90)

*Variations on an Original Theme, Op. 15*

Henryk Wieniawski

(1835–80)

Xiao Wang, violin

Hugh Sung, piano



This afternoon's program will be performed without intermission.

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## Performers

Xiao Wang, from Lan Zhou Province, China, entered The Curtis Institute of Music in 2005 and studies with renowned violinist Joseph Silverstein. As a member of the Curtis Symphony Orchestra, he has worked with renowned conductors such as Christoph Eschenbach, Michael Tilson Thomas, and Otto-Werner Mueller. He was concertmaster of the China Youth Symphony Orchestra during its 2003–04 season and assistant principal of the China Youngsters Chamber Orchestra from 1999 to 2001. In 2004 Mr. Wang received a full scholarship to the Meadowmount School of Music.

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## **Next Student Recital**

Monday, May 11 at 8 p.m.

Graduation Recital: Kuok-man Lio, conductor  
Field Concert Hall

J. C. Bach	<b>Symphony in D major, Op. 3, No. 1</b>
Saint-Saëns	<b><i>Le Carnaval des animaux</i></b>
Schoenberg	<b><i>Verklärte Nacht</i>, Op. 4</b>
	The Curtis Chamber Ensemble
	Kuok-man Lio, conductor

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

### Ninety-Second Student Recital

Graduation Recital: Kuok-man Lio, conductor

Monday, May 11 at 8 p.m.

Field Concert Hall

Symphony in D major, Op. 3, No. 1

Johann Christian Bach

Allegro con spirito

(1735–82)

Andante

Presto

The Curtis Chamber Ensemble

Kuok-man Lio, harpsichord

*Verklärte Nacht*, Op. 4

Arnold Schoenberg

(1874–1951)

The Curtis Chamber Ensemble

Kuok-man Lio, conductor

The performance of *Verklärte Nacht* will be preceded by a reading by Jeanne M. McGinn, Ph.D., chair of Liberal Arts at The Curtis Institute of Music, of the Richard Dehmel poem on which the music is based.

INTERMISSION

*Le Carnaval des animaux*

Camille Saint-Saëns

Introduction et marche royale du lion

(1835–1921)

Poules et cogs

Hémiones

Tortues

L'Eléphant

Kangourous

Aquarium

Personnages à longues oreilles

Le Coucou au fond des bois

Volière

Pianistes

Fossiles

Le Cygne

Final

The Curtis Chamber Ensemble

Paul Bryan, narrator

Kuok-man Lio, conductor

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**Conductor**

Kuok-man Lio, from Macau, China, entered The Curtis Institute of Music in 2005 and studies conducting with Otto-Werner Mueller. While at Curtis he has also studied harpsichord with Lionel Party and participated in master classes given by Christoph Eschenbach, Alan Gilbert, Simon Rattle, Michael Tilson Thomas, and Larry Rachleff. As a member of the 2009 Curtis On Tour ensemble, he conducted Curtis students and faculty members in concerts in Pennsylvania, Maine, Florida, California, Washington state, and

Washington, D.C. He has assisted in Curtis Opera Theatre productions of *Don Giovanni*, *Le nozze di Figaro*, *Carmen*, and *Ainadamar*.

Mr. Lio has led the Portland Repertory Orchestra, National Arts Centre Orchestra in Canada, and, while on tour in China, the Macau Youth Symphony Orchestra. He has served as apprentice conductor of the New York Youth Symphony for two years. In 2008, at the invitation of Pinchas Zukerman, he participated in the National Arts Centre Conductors Programme and conducted the orchestra's gala performance. Also that year he was awarded the David Effron Conducting Fellowship at the Chautauqua Institution.

Before entering Curtis Mr. Lio received a master's degree in piano performance from the Juilliard School, where he studied piano with Robert McDonald and conducting with Virginia Allen. He has given recitals internationally and performed as a soloist with orchestras including the Fort Worth Symphony Orchestra, Salzburg Camerata, Bacau Philharmonic in Romania, Shanghai Symphony Orchestra, and the Hong Kong Philharmonic Orchestra. Mr. Lio won first prize in the first Toyama Piano Competition in Hong Kong, top prize in the sixth Mauro Paolo Monopoli International Piano Competition in Italy, the Theodore Presser Foundation Award for Young Conductors, and an honorary diploma from the government of Macau.

Mr. Lio serves as president of the Student Council at Curtis, where he holds the Albert M. Greenfield Fellowship.

## Narrators

Paul Bryan (Trombone '93), faculty, registrar

Jeanne M. McGinn, Ph.D., chair of Liberal Arts

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## The Curtis Chamber Ensemble

### Violin

Dayna Kristie Anderson

Benjamin Beilman

Maia Cabeza

Elizabeth Fayette

Amalia Hall

Justine Lamb-Budge

Joel Link

Josef Špaček

### Double Bass

Nathan Vedal

Derek Zadinsky

### Flute

Maron Khoury

### Clarinet

Yao Guang Zhai

### Viola

Milena Pajaro-van de Stadt

Alexander Michael Petersen

Vicki Powell

Sang Hyun Mary Yong

### Timpani and Percussion

Benjamin Folk

Mari Yoshinaga

### Piano

Kuok-man Lio

Kuok-Wai Lio

### Cello

Natalie Helm

Jiyoung Lee

Angela Park ('07)

Brook Speltz

Yu-Wen Wang



## Next Student Recital

Tuesday, May 12 at 5:15 p.m.

Field Concert Hall

Works by Arutiunian, Fauré, Penderecki, and Wieniawski

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Ninety-Third Student Recital

Tuesday, May 12 at 5:15 p.m.

Field Concert Hall



#### Concerto for Trumpet and Orchestra

Alexander Arutiunian

(b. 1920)

Sara Huebner, trumpet

Hugh Sung, piano

#### *Polonaise brillante No. 1* in D major, Op. 4

Henryk Wieniawski

transcribed by Blake Hinson

(1835–80)

Blake Hinson, double bass

Jungeun Kim, piano

#### Capriccio

Krzysztof Penderecki

(b. 1933)

Scott Devereaux, tuba

(continued)

Sonata No. 1 in A major, Op. 13

Gabriel Fauré

Allegro molto

(1845–1924)

Andante

Allegro vivo

Allegro quasi presto

Nikki Chooi, violin

Yekwon Sunwoo, piano

This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

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## Coach

The Fauré sonata was prepared by Shmuel Ashkenasi.

## Performers

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Scott Devereaux, from Washington, Mich., is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2008.

Blake Hinson, from West Des Moines, Iowa, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2005.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Jungeun Kim, staff pianist

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## **Next Student Recital**

Tuesday, May 12 at 8 p.m.

Graduation Recital: Yao Guang Zhai, clarinet

Field Concert Hall

Brahms	<b>Sonata in F minor, Op. 120, No. 1</b> Yao Guang Zhai, clarinet Kuok-man Lio, piano
Debussy	<b>Première rapsodie</b>
Weber	<b>Grand duo concertant, Op. 48</b> Yao Guang Zhai, clarinet Hugh Sung, piano ('90)
Shaw	<b>Concerto for Clarinet, arranged by Daniel Shapiro</b> Yao Guang Zhai, clarinet Maron Khoury, flute Kelly Coyle, saxophone Christopher Stingle, trumpet Matthew Ebisuzaki, trumpet Ryan Seay, trombone Nathan Lodge, bass trombone Derek Zadinsky, double bass Benjamin Folk, drum set Mari Yoshinaga, percussion Kuok-man Lio, piano

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Ninety-Fifth Student Recital

Wednesday, May 13 at 5:15 p.m.

Field Concert Hall



#### *Symphonie espagnole* in D minor, Op. 21

Édouard Lalo

Allegro non troppo

(1823–92)

Scherzando: Allegro molto

Intermezzo: Allegretto non troppo

Andante

Rondo: Allegro

Ji-Won Song, violin

Jungeun Kim, piano

#### Trio No. 2 in C minor, Op. 66

Felix Mendelssohn

Allegro energico e con fuoco

(1809–47)

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

Josef Špaček, violin

Yu-Wen Wang, cello

Kuok-man Lio, piano



This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

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## Coaches

The Lalo concerto was prepared by Victor Danchenko.

The Mendelssohn trio was prepared by Ida Kavafian.

## Performers

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Ji-Won Song, from Seoul, is a student of Victor Danchenko and entered Curtis in 2007.

Josef Špaček, from Prague, is a student of Ida Kavafian and entered Curtis in 2004.

Yu-Wen Wang, from Kaohsiung City, Taiwan, is a student of Peter Wiley and entered Curtis in 2003.

Jungeun Kim, staff pianist

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Wednesday, May 13 at 8 p.m.

Graduation Recital: Philip Kramp, viola  
Field Concert Hall

- |           |   |
|-----------|---|
| Brahms    | <b>Sonata in F minor, Op. 120, No. 1</b><br>Philip Kramp, viola<br>Kuok-man Lio, piano  |
| Bridge    | <b><i>Lament for Two Violas</i></b><br>Philip Kramp, viola<br>Milena Pajaro-van de Stadt, viola   |
| Britten   | <b><i>Lachrymae: Reflections on a Song<br/>of John Dowland, Op. 48</i></b><br>Philip Kramp, viola<br>Elena Jivaeva, piano                               |
| Hindemith | <b><i>Der Schwanendreher: Konzert nach<br/>alten Volksliedern</i></b><br>Philip Kramp, viola<br>The Curtis Chamber Ensemble<br>Joshua Gersen, conductor |

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## Upcoming Curtis Performances

Friday, May 15 at 5:15 p.m.

Curtis On Tour: European Tour Preview, Part I  
Field Concert Hall

Students and faculty perform *The King of the Sun*, for piano quartet, by Stephen Hartke and Charles Ives's Trio for Violin, Violoncello, and Piano.

Friday, May 15 at 8 p.m.

Curtis On Tour: European Tour Preview, Part II  
Field Concert Hall

Students and faculty perform songs by Samuel Barber, chamber works by Irving Fine and Ned Rorem, and the world premiere of faculty member Richard Danielpour's *Come up from the fields, father*, commissioned for Curtis On Tour by The Curtis Institute of Music with generous support from Nancy, Alan, and Shirley Manocharian.

Free admission. For more information call the Recital Hotline, 215-893-5261, or visit [www.curtis.edu](http://www.curtis.edu).

Mari Yoshinaga, from Kagoshima, Japan, is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2007.

Derek Zadinsky, from Seattle, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2006.

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.



### **Next Student Recital**

Wednesday, May 13 at 5:15 p.m.

Field Concert Hall

Lalo                      *Symphonie espagnole* in D minor, Op. 21

Ji-Won Song, violin

Jungeun Kim, piano

Mendelssohn        **Trio No. 2 in C minor, Op. 66**

Josef Špaček, violin

Yu-Wen Wang, cello

Kuok-man Lio, piano

Programs are subject to change.

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series

### Ninety-Fourth Student Recital

Graduation Recital—Yao Guang Zhai, clarinet

Tuesday, May 12 at 8 p.m.

Field Concert Hall

**Première rapsodie**

Claude Debussy  
(1862–1918)

**Grand duo concertant, Op. 48**

Carl Maria von Weber  
(1786–1826)

Allegro con fuoco

Andante con moto

Rondo: Allegro

Yao Guang Zhai, clarinet

Hugh Sung, piano

INTERMISSION

Sonata in F minor, Op. 120, No. 1

Johannes Brahms

(1833–97)

Allegro appassionato

Andante un poco adagio

Allegretto grazioso

Vivace

Yao Guang Zhai, clarinet

Kuok-man Lio, piano

Concerto for Clarinet

Artie Shaw

(1910–2004)

arranged by Daniel Shapiro

Yao Guang Zhai, clarinet

Maron Khoury, flute

Kelly Coyle, saxophone

Christopher Stingle, trumpet

Matthew Ebisuzaki, trumpet

Ryan Seay, trombone

Nathan Lodge, bass trombone

Derek Zadinsky, double bass

Benjamin Folk, drum set

Mari Yoshinaga, percussion

Kuok-man Lio, piano



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Performers

Yao Guang Zhai, from Taiyuan, Shan Xi Province, China, entered The Curtis Institute of Music in 2005 and studies clarinet with Donald Montanaro. As a member of the 2009 Curtis On Tour ensemble, he performed with Curtis students and faculty members in Pennsylvania, Maine, Florida, California, Washington state, and Washington, D.C. Mr. Zhai has performed as a clarinet soloist with the Pacific Symphony Orchestra, Springfield (Mo.) Symphony Orchestra, Montgomery (Ala.) Symphony Orchestra, and the American Academy of Conducting at Aspen Orchestra. He received first place in the Hellam Young Artists' Competition and the Spotlight Award from the Music Center in Los Angeles, and he has been featured on NPR's *From the Top*. Mr. Zhai holds a Horace W. Goldsmith Annual Fellowship.

Kelly Coyle, from Naperville, Ill., is a student of Donald Montanaro and entered Curtis in 2007.

Matthew Ebisuzaki, from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007.

Benjamin Folk, from Leland, Miss., is a student of Christopher Deviney, Don Liuzzi, and Robert Van Sice and entered Curtis in 2006.

Maron Khoury, from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Nathan Lodge, from Charleston, S.C., is a student of Blair Bollinger and entered Curtis in 2008.

Ryan Seay, from Denver, is a student of Nitzan Haroz and entered Curtis in 2007.

Christopher Stingle, from Media, Pa., is a student of David Bilger and entered Curtis in 2006.



# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Ninety-Sixth Student Recital  
Graduation Recital—Philip Kramp, viola  
Wednesday, May 13 at 8 p.m.  
Field Concert Hall



Sonata in F minor, Op. 120, No. 1	Johannes Brahms
Allegro appassionato	(1833–97)
Andante un poco adagio	
Allegretto grazioso	
Vivace	

Philip Kramp, viola  
Kuok-man Lio, piano

<i>Lament for Two Violas</i>	Frank Bridge
	(1879–1941)

Philip Kramp, viola  
Milena Pajaro-van de Stadt, viola

<i>Lachrymae: Reflections on a Song of John Dowland, Op. 48</i>	Benjamin Britten
	(1913–76)

Philip Kramp, viola  
Elena Jivaeva, piano

INTERMISSION

*Der Schwanendreher: Konzert nach alten  
Volksliedern*

Paul Hindemith  
(1895–1963)

Zwischen Berg und tiefem Tal

Nun laube, Lindlein, laube—

Fugato: Der Gutzgauch auf dem Zaune saß

Variationen: Seid ihr nicht der Schwanendreher

Philip Kramp, viola

The Curtis Chamber Ensemble

Joshua Gersen, conductor



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Recitals are professionally recorded for educational use and possible broadcast.



## Performers

Philip Kramp, from Bloomington, Ill., entered The Curtis Institute of Music in 2005 and studies with Michael Tree, violist of the Guarneri String Quartet, and Joseph de Pasquale, former principal viola of the Philadelphia Orchestra. He holds the Walter and Leonore Annenberg Fellowship.

Mr. Kramp is a member of the Chamber Orchestra of Philadelphia. He has also performed on a Philadelphia Chamber Music Society concert with contralto Meredith Arwady.

At Curtis he was principal viola of the Curtis Symphony Orchestra in 2007–08; the same season he performed Beethoven's Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso"), in a lecture-demonstration and on the Student Recital Series as part of Curtis's Op. 95 cross-curricular project. Mr. Kramp also participated in master classes at Curtis with Kim Kashkashian, Misha Amory, Muir String Quartet, and Takács Quartet.

He has attended many summer music festivals, including Marlboro Music, Yellow Barn, Kneisel Hall, and ENCORE School for Strings, and he has collaborated in chamber music performances with members of the Guarneri and Juilliard string quartets.

Joshua Gersen, from Monroe, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2006.

Kuok-man Lio, from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Milena Pajaro-van de Stadt, from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.



## The Curtis Chamber Ensemble

Flute

Maron Khoury

Masha Popova

Oboe

Korey Marshall

Clarinet

Keunhee Bruce Cho

Kelly Coyle

Bassoon

Matthew McDonald

Wenmin Zhang

Horn

James Alexander

Katherine Jordan

Corey Klein

Trumpet

Matthew Neal

Kitzen-Abelson

Trombone

Samuel Schlosser

Timpani

Benjamin Folk

Cello

Camden Shaw

Branson Yeast

Double Bass

Blake Hinson

Harp

Ko-Ni Choi

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Thursday, May 14 at 5:15 p.m.

Graduation Recital: Brittany Sklar, violin, with Hugh Sung,  
piano ('90)

Field Concert Hall

Brahms	Sonata No. 2 in A major, Op. 100
Gershwin	Preludes for Piano, transcribed by Jascha Heifetz
Mozart	Adagio in E major, K. 261
	Rondo in C major, K. 373
Saint-Saëns	Sonata No. 1 in D minor, Op. 75
	Brittany Sklar, violin
	Hugh Sung, piano ('90)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Ninety-Seventh Student Recital

Graduation Recital—Brittany Sklar, violin, with Hugh Sung,  
piano

Thursday, May 14 at 5:15 p.m.

Field Concert Hall



Adagio in E major, K. 261

Wolfgang Amadeus Mozart

Rondo in C major, K. 373

(1756–91)

Sonata No. 2 in A major, Op. 100

Johannes Brahms

Allegro amabile

(1833–97)

Andante tranquillo—Vivace

Allegretto grazioso (quasi andante)

Preludes for Piano

George Gershwin

transcribed by Jascha Heifetz

(1898–1937)

Allegro ben ritmato e deciso

Andante con moto e poco rubato

Allegro ben ritmato e deciso

Brittany Sklar, violin

Hugh Sung, piano

Sonata No. 1 in D minor, Op. 75

Camille Saint-Saëns

Allegro agitato—Adagio

(1835–1921)

Allegretto moderato—Allegro molto

Brittany Sklar, violin

Hugh Sung, piano



This afternoon's program will be performed without intermission.

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## Performers

Brittany Sklar, from Garfield, N.J., entered The Curtis Institute of Music in 2004 and studies violin with Aaron Rosand. Ms. Sklar has performed as a soloist twice with the New Jersey Symphony Orchestra and also the Omaha Symphony, Gotham Chamber Orchestra, Juilliard Pre-College chamber and symphony orchestras, Sound Symphony, and the Lawyer's Orchestra. She has appeared on NPR's *From the Top* and performed duets with members of New World Symphony on a Matel documentary. She has attended Meadowmount School of Music, Aspen Music Festival, Summit Music Festival, and New York String Seminar. She performs regularly on the Curtis Student Recital Series and also performed in a master class with Shmuel Ashkenasi. Ms. Sklar holds the Emily W. Sunstein Annual Fellowship.

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Next Student Recital

Thursday, May 14 at 8 p.m.

Field Concert Hall

- |          |   |
|----------|---|
| Schubert | <b>Winterreise, D. 911</b><br>Dominic Armstrong, tenor<br>Bonnie Wagner, piano  |
| Schumann | <b>Quartet in E-flat major, Op. 47</b><br>Hannah Choi, violin<br>Sang Hyun Mary Yong, viola<br>Jiyoung Lee, cello<br>Yen Yu Chen, piano |

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# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### Ninety-Eighth Student Recital

Thursday, May 14 at 8 p.m.

Field Concert Hall



#### Quartet in E-flat major, Op. 47

Robert Schumann

Sostenuto assai—Allegro ma non troppo

(1810–56)

Scherzo: Molto vivace

Andante cantabile

Finale: Vivace

Hannah Choi, violin

Sang Hyun Mary Yong, viola

Jiyoung Lee, cello

Yen Yu Chen, piano

INTERMISSION

*Winterreise*, D. 911

Franz Schubert  
(1797–1828)

Teil I:

Gute Nacht  
Die Wetterfahne  
Gefrorene Tränen  
Erstarrung  
Der Lindenbaum  
Wasserflut  
Auf dem Flusse  
Rückblick  
Irrlicht  
Rast  
Frühlingstraum  
Einsamkeit

Teil II:

Die Post  
Der greise Kopf  
Die Krähe  
Letzte Hoffnung  
Im Dorfe  
Der stürmische Morgen  
Täuschung  
Der Wegweiser  
Das Wirtshaus  
Mut  
Die Nebensonnen  
Der Leiermann

Dominic Armstrong, tenor  
Bonnie Wagner, piano



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## **Coach**

The Schumann quartet was prepared by Meng-Chieh Liu.

## **Performers**

Dominic Armstrong, from Kirksville, Mo., is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Hannah Choi, from Taejon, Korea, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2002.

Jiyoung Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Sang Hyun Mary Yong, from Seoul, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2005.

Bonnie Wagner, Vocal Studies Department pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Final 2008–09 Student Recitals

Friday, May 15 at 5:15 p.m.

Curtis On Tour: European Tour Preview, Part I  
Field Concert Hall

Hartke            *The King of the Sun*  
Nikki Chooi, violin  
Roberto Díaz, viola ('84)  
Natalie Helm, cello  
Robert McDonald, piano

Ives              *Trio for Violin, Violoncello, and Piano*  
Nikki Chooi, violin  
Natalie Helm, cello  
Robert McDonald, piano

Friday, May 15 at 8 p.m.

Curtis On Tour: European Tour Preview, Part II  
Field Concert Hall

Students and faculty perform songs by Samuel Barber, chamber works by Irving Fine and Ned Rorem, and the world premiere of faculty member Richard Danielpour's *Come up from the fields, father*, commissioned for Curtis On Tour by The Curtis Institute of Music with generous support from Nancy and Alan Manocherian, and Shirley Manocherian.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

## 2008–09 Student Recital Series

Ninety-Eighth Student Recital  
Thursday, May 14 at 8 p.m.  
Field Concert Hall

Please wait for the conclusion of each selection before turning the page. Thank you.

### **Winterreise ("Winter Journey")**

Music by Franz Schubert ~ Text by Wilhelm Müller

#### **"Gute Nacht" ("Good Night")**

Fremd bin ich eingezogen, Fremd zieh ich wieder aus;  
Der Mai war mir gewogen mit manchem Blumenstrauss.  
Das Mädchen sprach von Liebe, die Mutter gar von Eh.  
Nun ist die Welt so trübe, der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen nicht wählen mit der Zeit,  
Muss selbst den Weg mir weisen in dieser Dunkelheit  
Es zieht ein Mondenschatten als mein Gefährte mit,  
Und auf den weissen Matten such' ich des Wildes Tritt.

Was soll ich länger weilen, dass man mich trieb hinaus?  
Lass ihre Hunde heulen vor ihres Herren Haus!  
Die Liebe liebt das wander—Gott hat sie so gemacht  
Von einem zu dem andern; fein Liebchen, gute Nacht!

Will dich im Traum nicht stören  
War Schad'um deine Ruh?  
Sollst meinem Tritt nicht hören—  
Sacht, sacht die Türe zu!  
Schreib im Vorübergehen ans Tor dir, "gute Nacht,"  
Damit du mögest sehen, an dich hab ich gedacht.

#### **"Die Wetterfahne" ("The Weather-vane")**

Der Wind spielt mit der Wetterfahne  
Auf meines schönen Liebchens Haus.  
Da dacht ich schon in meinem Wahne,  
Sie pfiff den armen Flüchtling aus.

Er hätt es eher bemerken sollen,  
Des Hauses aufgestecktes Schild,  
So hätt er nimmer suchen wollen  
Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen  
Wie auf dem Dach, nur nicht so laut.  
Was fragen sie nach meinem Schmerzen?  
Ihr Kind ist eine reiche Braut.

I came here a stranger, a stranger I depart;  
In May I was favored with many a nosegay of flowers.  
The girl spoke of love, her mother even of marriage.  
Now the world is overcast; my way covered in snow.

I cannot choose the time for my journey;  
I must find the way in the darkness.  
A shadow cast by the moon is my companion;  
In the white fields I see the tracks of deer.

Why should I linger here, only to be driven away?  
Let straying dogs howl in front of their master's house!  
Love ever wanders from one to another—God has made it so.  
And now good-night, my sweetheart fair!

I would not disturb your dreams—  
Why should I spoil your rest?  
You shall not hear my footsteps—  
Softly, softly close the door!  
In passing I write on your gate, "Good night,"  
So you may see I thought of you.

The wind plays with the weather-vane  
On my fair sweetheart's house.  
In my folly, I thought it was this poor fugitive,  
That it was hissing away.

He should have noticed sooner  
The sign up there on the house;  
Then he would never have thought  
Of seeking a faithful woman there.

The wind plays within the heart  
As it plays on the roof, but not so loud.  
What do they care about my grief?  
Their child is a wealthy bride.

**“Gefrorne Tränen” (“Frozen Tears”)**

Gefrome Tropfen fallen  
Von meinen Wangen ab:  
Ob es mir denn entgangen,  
Dass ich geweinet hab'?

Ei Tränen, meine Tränen,  
Und seid ihr gar so lau,  
Dass ihr erstarrt zu Eise,  
Wie kühler Morgentau?

Und dringt doch aus der Quelle  
Der Brust so glühend heiss,  
Als wolltet ihr zerschmelzen  
Des ganzen Winters Eis!

**“Erstarrung” (“Numbness”)**

Ich such' im Schnee vergebens  
Nach ihrer Tritte Spur,  
Wo sie an meinem Arme  
Durchstrich die grüne Flur.

Ich will den Boden küssen,  
Durchdringen Eis und Schnee  
Mit meinen heissen Tränen,  
Bis ich die Erde seh.

Wo find ich eine Blüte  
Wo find ich grünes Gräs?  
Die Blumen sind erstorben,  
Der Rasen sieht so blass.

Soll denn kein Angedenken  
Ich nehmen mit von hier?  
Wenn meinen Schmerzen schweigen,  
Wer sagt mir dann von ihr?

Mein Herz ist wie erfroren,  
Kalt starrt ihr Bild darin:  
Schmilzt je das Herz mir wieder,  
Fliesst auch ihr Bild dahin.

Frozen drops fall  
From my cheeks.  
Did I not know  
That I had wept?

Oh tears, my tears,  
Are you so cool  
You can turn to ice  
Like chill morning dew?

And yet you spring  
From my heart so burning hot  
As if you would melt  
The whole of winter's ice!

In vain I search for her footprints  
In the snow, there where we  
Roamed in a green meadow,  
Arm in arm.

I long to kiss the ground,  
To pierce snow and ice  
With my hot tears  
Until I see earth beneath.

Where can I find a blossom?  
Where can I find green grass?  
The flowers are withered,  
The grass without color.

Is there no keepsake then,  
That I may take from here?  
When my sorrows are stilled,  
Who will speak to me of her?

My heart seems dead,  
Her image rigid and cold within.  
If ever my heart should thaw,  
Her image would melt away.

“Der Lindenbaum” (“The Lindentree”)

Am Brunnen vor dem Tore  
Da steht ein Lindenbaum;  
Ich träumt' in seinem Schatten  
So manchem süßen Traum.

Ich schnitt in seine Rinde  
So manches liebe Wort;  
Es zog in Freud und Leide  
Zu ihm mich immerfort.

Ich musst' auch heute wandern  
Vorbei in tiefer Nacht,  
Da hab' ich noch im Dunkel  
Die Augen zugemacht.

Und seine Zweige rauschten,  
Als riefen sie mir zu:  
“Komm her zu mir, Geselle,  
Hier findest du deine Ruh!”

Die kalten Winde bliesen  
Mir grad ins Angesicht,  
Der Hut flog mir vom Kopfe,  
Ich wendete mich nicht.

Nun bin ich manche Stunde  
Entfernt von jenem Ort,  
Und immer hör ich's rauschen:  
Du fändest Ruhe dort!

“Wasserflut” (“Torrent”)

Manche Trän' aus meinen Augen  
Ist gefallen in den Schnee;  
Seine kalten Flocken saugen  
Durstig ein das heisse Weh.

Wenn die Gräser sprossen wollen,  
Weht daher ein lauer Wind,  
Und das Eis zerspringt in Schollen  
Und der weiche Schnee zerrinnt.

Schnee, du weisst von meinem Sehnen,  
Sag, wohin doch geht dein Lauf?  
Folge nach nur meinen Tränen,  
Nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen,  
Muntre Strassen ein und aus;  
Fühlst du meine Tränen glühen,  
Da is meiner Liebsten Haus.

By the fountain at the gate  
Stands a linden tree;  
In its shade  
I have dreamt many sweet dreams.

In its bark I have carved  
Many words of love;  
I was drawn to it always  
In both joy and sorrow

Now I have had to pass it again,  
At dead of night;  
Even in darkness  
I closed my eyes.

And its branches rustled  
As if they called,  
“Come here to me, friend,  
Here you will find rest!”

The cold wind blew  
Straight into my face;  
My hat flew from my head,  
But I did not turn my back.

Now I am many hours' journey  
From that place.  
And yet I still hear a rustling,  
“There you will find rest!”

My eyes have shed many a tear  
Into the snow;  
Thirstily the cold flakes  
Drink in my burning pain.

When the grass begins to shoot,  
A mild breeze will blow;  
The ice will break  
And the soft snow melt.

Snow, you know of my longing,  
Tell me, whither will you flow?  
The little stream will engulf you,  
If you follow my tears.

Together you will flow through  
The town, in and round busy streets  
And when you feel the burn of my tears,  
There is my beloved's house.

“Auf dem Flusse” (“On the Stream”)

Der du so lustig rauschtest  
Du heller, wilder Fluss,  
Wie still bist du geworden,  
Gibst keinen Scheidegruss.

Mit harter, starrer Rinde  
Hast du dich überdeckt,  
Liegst kalt und unbeweglich  
Im Sande ausgestreckt.

In deine Decke grab' ich  
Mit einem spitzen Stein  
Den Namen meiner Liebsten  
Und Stund und Tag hinein:

Den Tag des ersten Grusses,  
Den Tag, an dem ich ging:  
Um Nam' und Zahlen windet  
Sich ein zerbrochener Ring.

Mein Herz, in diesem Bache  
Erkennst du nun dein Bild?  
Ob's unter seiner Rinde  
Wohl auch so reissend schwillt?

“Rückblick” (“Backward Glance”)

Es brennt mir unter beiden Sohlen,  
Tret ich auch schon auf Eis und Schnee,  
Ich möcht nicht wieder Atem holen,  
Bis ich nicht mehr di Türme seh.

Hab' mich an jeden Stein gestossen,  
So eilt' ich zu der Stadt hinaus;  
Die Krähen warfen Bäll' und Schlossen  
Auf meinen Hut von jedem Haus.

Wie anders hast du mich empfangen,  
Du stadt der Unbeständigkeit!  
An deinen blanken Fenstern sangen  
Die Lerch' und Nachtigall im Streit.

Die runden Lindenbäume blühten,  
Die klaren Rinnen rauschten hell,  
Und ach, zwei Mädchenaugen glühten!  
Da war's geschehn um dich, Gesell!

Kommt mir der Tag in die Gedanken,  
Möcht ich noch einmal rückwärts sehn,  
Möcht ich zurücke wieder wanken,  
Vor ihrem Hause stille stehn.

You clear wild stream  
That rushed so merrily along  
How silent you are;  
You bid me no parting words!

You have covered yourself  
With a hard, stiff crust  
And lie cold and rigid,  
Stretched out in the sand.

Now on your icy crust I cut  
With a sharp stone  
The name of my beloved  
And the hour and day.

The day of our first greeting,  
And the day I went away.  
And around the name and numbers,  
A broken ring.

Oh my heart, do you not see  
Your own image in this brook?  
Is there beneath its icy crust  
A raging torrent too?

The soles of my feet are burning,  
Though I walk on ice and snow.  
Until I can see no more steeples or towers,  
I would draw no further breath.

I bruised myself on every stone  
In my haste to leave the town;  
The crows flung snow and hail  
On my hat from the top of the house.

How different was your welcome to me,  
You town of inconstancy!  
Before your bright windows sang  
The larks and nightingales in contest.

The rounded linden trees were in flower,  
The clear little streams rushed and sparkled,  
And two maidens' eyes were glowing,  
And then you were lost, my friend!

Whenever that day comes into my mind,  
I long to look back once more;  
And stumbling return to her house once more,  
And before it silently stand.

**"Irrlicht" ("Will-o'-the-wisp")**

In die tiefsten Felsengründe  
Lockte mich ein Irrlicht hin;  
Wie ich einen Ausgang finde,  
Liegt nicht schwer mir in dem Sinn.

Bin gewohnt das Irregehen,  
's führt ja jeder Weg zum Ziel:  
Unsre Frueden, unsre Wehen,  
Alles eines Irrlichts Spiel!

Durch des Bergstroms trockne Rinnen  
Wind' ich ruhig mich hinab;  
Jeder Strom wird's Meer gewinnen,  
Jedes Leiden auch sein Grab.

**"Rast" ("Rest")**

Nun merk ich erst, wie müd ich bin,  
Da ich zur Ruh mich lege;  
Das Wandern hielt mich munter hin  
Auf unwirtbarem Wege.

Die Füße frugen nicht nach Rast,  
Es war zu kalt zum Stehen;  
Der Rücken fühlte keine Last,  
Der Sturm half fort mich wehen.

In eines Köhlers engem Haus  
Hab' Obdach ich gefunden;  
Doch meine Glieder ruhn nicht aus,  
So brennen ihre Wunden.

Auch du, mein Herz, in Kampf und Sturm  
So wild und so verwegen,  
Fühlst in der Still erst deinen Wurm  
Mit heissem Stich sich regen.

A will-o'-the-wisp lured me deep  
Into rocky ravines.  
But how I shall find a way out  
Does not trouble my mind.

I am used to losing my way;  
Every path leads to some goal:  
All our joys and griefs,  
All a will-o'-the-wisp game!

Along the dry bed of a mountain  
Stream I wind my quiet way;  
Every stream will reach the sea,  
All suffering its grave.

Only now as I lie down to sleep,  
Do I see how tired I am.  
Wandering along inhospitable paths  
Kept me awake.

My feet asked no rest,  
It was too cold to stand;  
My back felt no burden  
For the storm helped to drive me on.

In a charcoal-burner's narrow hut  
I have found shelter.  
But my limbs with their aching bruises  
Cannot rest.

You, too, my heart, so savage and bold  
Midst struggle and storm,  
Can feel its stillness, the serpent  
With its hot sting?

### “Frühlingstraum” (“Dream of Spring”)

Ich träumte von bunten Blumen,  
So wie sie wohl blühen im Mai;  
Ich träumte von grünen Wiesen,  
Von lustigem Vogelgeschrei.

Und als die Hähne krächten,  
Da ward mein Auge wach;  
Da war es kalt und finster,  
Es schrieen die Raben vom Dach.

Doch an den Fensterscheiben,  
Wer malte die Blätter da?  
Ihr lacht wohl über den Träumer,  
Der Blumen im Winter sah?

Ich träumte von Lieb um Liebe,  
Von einer schönen Maid,  
Von Herzen und von Küssen,  
Von Wonne und Seligkeit.

Und als die Hähne krächten,  
Da ward mein Herze wach;  
Nun sitz ich hier alleine  
Und denke dem Traume nach.

Die Augen schliess ich wieder,  
Noch schlägt das Herz so warm.  
Wann grünt ihr Blätter am Fenster?  
Wann halt ich mein Liebchen im Arm?

### “Einsamkeit” (“Solitude”)

Wie eine trübe Wolke  
Durch heitre Lüfte geht.  
Wenn in der Tanne Wipfel  
Ein mattes Lüftchen weht.

So zieh ich meine Strasse  
Dahin mit trägem Fuss,  
Durch helles, frohes Leben  
Einsam und ohne Gruss.

Ach, dass die Luft so ruhig!  
Ach, dass die Welt so licht!  
Als noch die Stürme tobten,  
War ich so elend nicht.

I dreamt of brightly colored flowers  
As they blossom in May;  
I dreamt of green meadows  
And the merry call of birds.

And as the cocks crowed  
I opened my eyes;  
It was cold and dark  
And ravens were croaking on the roof.

But who painted those leaves  
On the window pane?  
Do you laugh at the dreamer  
Who sees flowers in winter?

I dreamed of love for love,  
Of a beautiful girl,  
Of kisses and hearts  
And of joy and ecstasy.

And as the cocks crowed  
My heart awoke;  
Now I sit here alone  
And think on my dream.

Again I close my eyes,  
And still my heart throbs warm.  
Leaves on the window, when will you become green?  
When shall I hold my sweetheart in my arms?

As a dark cloud  
Drifts in clear skies  
When a faint breeze  
Blows through the tops of firs.

So do I go on my way  
With dragging steps,  
Ungreeted and alone  
Through bright and joyful life.

Alas, the air is so calm,  
And the world so full of light!  
When storms were raging  
I was not so wretched as this.

**“Die Post” (“The Post”)**

Von der Strasse her ein Posthorn klingt  
Was hat es, dass es so hoch aufspringt,  
Mein Herz?

Die Post bringt keinen Brief für dich.  
Was drängst du denn so wunderbarlich,  
Mein Herz?

Nun ja, di Post kommt aus der Stadt,  
Wo ich ein liebes Liebchen hatt'  
Mein Herz?

Willst wohl einmal hinüberseh'n  
Und fragen, wie es dort mag geh'n  
Mein Herz?

**“Der greise Kopf” (“The Hoary Head”)**

Der Reif hat einen weissen Schein  
Mir übers Haar gestreuet;  
Da glaubt' ich schon ein Greis zu sein  
Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut,  
Hab' wieder schwarze Haare,  
Dass mir's vor meinem Jugend graut  
Wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht  
Ward mancher Kopf zum Greise  
Wir glaubt's und meiner ward es nicht  
Auf dieser ganzen Reise.

**“Die Krähe” (“The Crow”)**

Eine Krähe war mit mir  
Aus der Stadt gezogen  
Ist bis heute für und für  
Um mein Haupt geflogen.

Krähe, wunderliches Tier,  
Willst mich nicht verlassen?  
Meinst wohl bald das Beute hier  
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr gehn  
An dem Wanderstabe.  
Krähe lass mich endlich sehn  
Treue bis zum Grabe

A posthorn sounds from the highway.  
What is it that makes you leap so suddenly,  
My heart?

The mail-coach brings you no letter.  
Then why do you throb so strangely,  
My heart?

Well yes, the mail-coach comes from the town  
Where I once had a sweetheart my dear,  
My heart?

Do you want perhaps once to look back,  
And ask how everything is back there,  
My heart?

The hoar-frost has scattered  
A shining white on my hair;  
I thought I had already grown old  
And had rejoiced.

But soon it thawed  
And my hair was again black,  
And I shudder at my youth;  
How far is it yet to the grave!

Between dusk and dark  
Many a head has turned white and old.  
Who would believe that mine has not  
On this whole journey?

A crow was with me  
As I left the town;  
Still today to and fro  
It flies over my head.

Crow, you strange creature,  
Will you not forsake me?  
Do you mean to seize my body  
Soon as your prey?

Well, now it is not far for me to go  
On my staff.  
Crow, let your constancy  
Be true to the grave.

**“Letzte Hoffnung” (“Last Hope”)**

Hie und da ist an den Bäumen  
Manches bunte Blatt zu sehn,  
Und ich bleibe vor den Bäumen  
Oftmals in Gedanken stehn.

Schaue nach dem einen Blatte,  
Hänge meine Hoffnung dran;  
Spielt der Wind mit meinem Blatte,  
Zittr' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,  
Fällt mit ihm die Hoffnung ab,  
Fall ich selber mit zu Boden,  
Wein' auf meiner Hoffnung Grab.

**“Im Dorfe” (“In the Village”)**

Es bellen die Hunde, es rasseln die Ketten;  
Es schlafen die Menschen in ihren Betten,  
Träumen sie manches, was sie nicht haben,  
Tun sich im Guten und Argen erlaben;

Und morgen früh ist alles zerflossen,  
Je nun, sie haben ihr Teil genossen  
Und hoffen, was sie noch übrig liessen  
Doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,  
Lasst mich nicht ruhn in der Schlummerstunde!  
Ich bin zu Ende mit allen Träumen,  
Was soll ich unter den Schläfern säumen?

**“Der stürmische Morgen” (“The Stormy Morning”)**

Wie hat der Sturm zerrissen  
Des Himmels graues Kleid!  
Die Wolkenfetzen flattern  
Umher in mattem Streit.

Und rote Feuerflammen  
Zieh'n zwischen ihnen hin:  
Das nenn' ich einen Morgen  
So recht nach meinem Sinn!

Mein Herz sieht an dem Himmel  
Gemalt sein eignes Bild.  
Es ist nichts als der Winter—  
Der Winter kalt und wild!

Here and there on the trees  
A bright leaf may still be seen,  
I often stand beneath the trees  
Lost in thought.

I gaze at a single leaf  
And on it hang my hopes.  
If the wind plays with my leaf,  
I tremble in my whole being.

And if the leaf falls to the ground,  
Ah, then my hope falls with it;  
And I myself fall to the ground,  
And weep on the grave of my hope.

Dogs are barking, and rattling their chains,  
And people are sleeping in their beds.  
They dream many things they do not have,  
Finding pleasure in the good and bad.

And next day all has vanished.  
Well now, they have enjoyed their share  
And hope to find on their pillows  
All that still remains.

Send me away with your barking, you watch dogs,  
Give me no rest in the hours of sleep!  
I am done with all dreaming  
So why should I linger with those slumbering still?

How the storm  
Has rent the sky's grey robe!  
Tattered clouds flutter  
In weary strife.

Around them it blazes  
A fiery red.  
I call this morning  
Just right for my mind!

My heart sees its own image  
Painted there in the sky.  
It is nothing but winter—  
Winter cold and savage!

**“Täuschung” (“Delusion”)**

Ein Licht tanzt freundlich vor mir her,  
Ich folg' ihm nach die Kreuz und Quer;  
Ich folg' ihm gern, und seh's ihm an,  
Dass es verlockt den Wandersmann.

Ach! Wer wie ich so elend ist,  
Gibt gern sich hin der bunten List,  
Die hinter Eis und Nacht und Graus  
Ihm weist ein helles, warmes Haus.  
Und eine Liebe Seele drin:

Nur Täuschung ist für mich Gewinn!

**“Der Wegweiser” (“The Sign-post”)**

Was vermeid' ich den die Wege,  
Wo die andern Wanderer gehn,  
Suche mir versteckte Stege  
Durch verschneite Felsenhöhn?

Habe ja doch nichts begangen,  
Dass ich Menschen sollte scheu'n  
Welch ein törichtes Verlangen  
Treibt mich in die Wüsteneien?

Weiser stehen auf den Strassen,  
Weisen auf die Städte zu.  
Und ich wanderer sonder Massen,  
Ohne Ruh', und suche Ruh'

Eisen Weiser seh' ich stehen  
Unverrückt vor meinem Blick;  
Eine Strasse muss ich gehen,  
Die noch keiner ging zurück

**“Das Wirtshaus” (“The Inn”)**

Auf einem Totenacker hat mich mein Weg gebracht  
Allhier will ich einkehren, hab' ich bei mir gedacht.  
Ihr grünen Totenkränze könnt wohl die Zeichen sein,  
Die müde Wanderer laden ins kühle Wirtshaus ein.

Sind denn in diesem Hause di Kammern all besetzt?  
Bin matt zum Niedersinken, bin tödlich schwer verletzt.  
O unbarmhertz'ge Schenke, doch weistest du mich ab?  
Nun weiter denn, nur weiter, mein treuer Wanderstab!

A friendly light dances before me,  
I follow it hither and thither.  
I follow it gladly, although I can see  
That it lures me from my way.

Oh, anyone who is as wretched as I  
Is glad to live in such dazzling guile  
That shows beyond the ice, the darkness and terror,  
A warm, bright house,  
And a dear one within:

But all I have gained is delusion!

Why do I avoid the ways  
That other wanderers go,  
And seek hidden paths  
On high, snowy rocks?

No wrongs have I done  
That I should shun mankind,  
So what is this foolish yearning  
That drives me into desert wastes?

Signposts stand by the roadside  
Pointing toward the towns,  
But senselessly I wander,  
Unresting, but seeking rest.

I see a signpost before me,  
Steady before my gaze—  
The road that I must travel,  
On which no one ever returned.

My way led me to a graveyard.  
Here, I thought, I can spend the night.  
Your burial wreaths could be inn-signs  
That ask tired wayfarers into the inn.

Are all the rooms here already taken?  
I am weary, and grievously bruised.  
Oh cruel inn, do you then turn me away?  
So trusty saff, we must now wander on!

**"Mut" ("Courage")**

Fliegt der Schnee mir ins Gesicht,  
Schüttl' ich ihn herunter.  
Wenn mein Herz im Busen spricht,  
Sing ich hell und munter;

Höre nicht, was es mir sagt,  
Habe keine Ohren,  
Fühle nicht, was es mir klagt,  
Klagen ist für Toren.

Lustig in die Welt hinein  
Gegen Wind und Wetter!  
Will kein Gott auf Erden sein,  
Sind wir selber Götter!

**"Die Nebensonnen" ("Phantom Suns")**

Drei Sonnen sah ich am Himmel steh'n,  
Hab' lang und fest sie angeseh'n;  
Und sie auch standen da so stier,  
Als wollten sie nicht weg von mir.

Ach, meine Sonnen seid ihr nicht!  
Schaut ander'n doch ins Angesicht!  
Ja, neulich hatt' ich auch wohl drei;  
Nun sind hinab die besten zwei.

Ging nur die dritt' erst hinterdrein!  
Im Dunkeln wird mir wohler sein.

**"Der Leiermann" ("The Organ Grinder")**

Drüben hinterm Dorfe steht ein Leiermann,  
Und mit starren Fingern dreht er, was er kann.  
Barfuss auf dem Eise wankt er hin und her,  
Und sein kleiner Teller bleibt ihm immer leer.

Keiner mag ihn hören, keiner sieht ihn an,  
Und die Hunde knurren um den alten Mann.  
Und er lässt es gehen alles, wie es will,  
Dreht, und seine Leier steht ihm nimmer still.

Wunderlicher Alter, soll ich mit dir geh'n?  
Willst du meinen Liedern deine Leier dreh'n?

When the snow flies in my face,  
I shake it off.  
When my heart cries out within,  
I gaily sing.

Close your ears  
To what the heart is saying!  
Do not feel its laments—  
Only fools lament.

Stride gaily into the world  
Against wind and weather!  
If there is no God on earth,  
We ourselves are gods!

I saw three suns in the sky,  
And stared at them steadily and long.  
And they stayed so still,  
As they would not leave me.

Ah, but you are not my suns!  
Look others in the face!  
Not long ago I, too, had three;  
The two best of them have gone.

I'd be better in the dark,  
If the third would but follow.

There beyond the village stands an organ grinder  
And with numb fingers he is grinding, as best he can.  
He stumbles barefoot to and fro on the ice,  
And always his little plate stays empty.

No one wants to listen, no one looks at him,  
And dogs snarl around the old man.  
He lets it go by him, just as it will,  
And the organ he turns is never still.

Strange old man, shall I go with you?  
Will you grind your organ to my songs?

Translation by Lois Phillips from *Lieder Line by Line, and Word for Word* (Oxford University)

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Proskoff Memorial Concert Series



### Ninety-Ninth Student Recital

#### Curtis On Tour: European Tour Preview, Part I

Friday, May 15 at 5:15 p.m.

Field Concert Hall



#### Trio for Violin, Violoncello, and Piano

Charles Edward Ives

Moderato

(1874–1954)

Presto ("TSIAJ," or, Medley on the Fence  
or on the Campus!)

Moderato con moto

Nikki Chooi, violin

Natalie Helm, cello

Robert McDonald, piano

(continued)

*The King of the Sun*

Stephen Hartke

Personages in the night guided by the  
phosphorescent tracks of snails

(b. 1952)

Dutch interior

Dancer listening to the organ in a Gothic cathedral

*Interlude*

The flames of the sun make the desert flower hysterical

Personages and birds rejoicing at the arrival of night

Nikki Chooi, violin

Roberto Díaz, viola

Natalie Helm, cello

Robert McDonald, piano

This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

## Performers

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Roberto Díaz (Viola '84), president, faculty

Robert McDonald (Piano '76, '77), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

## Final Student Recital

Friday, May 15 at 8 p.m.

Curtis On Tour: European Tour Preview, Part II

Field Concert Hall

- |            |  |
|------------|--|
| Barber     | <b>Selected Songs</b><br>Adrian Kramer, baritone<br>Mikael Eliassen, piano   |
| Danielpour | <b><i>Come up from the fields, father</i></b> (world premiere)<br>Commissioned for Curtis On Tour by The Curtis<br>Institute of Music with generous support from Nancy<br>and Alan Manocherian and Shirley Manocherian<br>Adrian Kramer, baritone<br>Roberto Díaz, viola ('84)<br>Mikael Eliassen, piano |
| Fine       | <b>Fantasia</b><br>Nikki Chooi, violin<br>Roberto Díaz, viola ('84)<br>Natalie Helm, cello   |
| Rorem      | <b><i>Aftermath</i></b><br>Adrian Kramer, baritone<br>Nikki Chooi, violin<br>Natalie Helm, cello<br>Mikael Eliassen, piano   |

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit [www.curtis.edu](http://www.curtis.edu) or join the mailing list at [tickets@curtis.edu](mailto:tickets@curtis.edu). A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

# The Curtis Institute of Music

Roberto Díaz, President

## 2008–09 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



### One-Hundredth Student Recital

#### Curtis On Tour: European Tour Preview, Part II

Friday, May 15 at 8 p.m.

Field Concert Hall



"The Daisies," Op. 2, No. 1

Samuel Barber ('34)

"With rue my heart is laden," Op. 2, No. 2

(1910–81)

"Sure on this shining night," Op. 13, No. 3

"Nocturne," Op. 13, No. 4

"Monks and Raisins," Op. 18, No. 2

*Hermit Songs*, Op. 29, selections

The Monk and His Cat

The Crucifixion

"I hear an army," Op. 10, No. 3

Adrian Kramer, baritone

Mikael Eliasen, piano

### Fantasia

Irving Fine

Adagio ma non troppo

(1914–62)

Scherzo: Allegro molto ritmico

Lento assai tranquillo

Nikki Chooi, violin

Roberto Díaz, viola

Natalie Helm, cello

*Come up from the fields, father*

Richard Danielpour

(world premiere)

(b. 1956)

Commissioned for Curtis On Tour by The Curtis Institute of Music  
with generous support from Nancy and Alan Manocherian and Shirley  
Manocherian

Adrian Kramer, baritone

Roberto Díaz, viola

Mikael Eliassen, piano

INTERMISSION

*Aftermath*

Ned Rorem ('44)

The Drum

(b. 1923)

Tygers of Wrath

The Fury of the Aerial Bombardment

The Park

Sonnet LXIV

On His Seventy-Fifth Birthday

Grief

Remorse for Any Death

Losses

Then

Adrian Kramer, baritone

Nikki Chooi, violin

Natalie Helm, cello

Mikael Eliassen, piano



Photographic and recording equipment may not be used in Field Concert Hall.  
This evening's program is being recorded for broadcast on WHYY-TV  
(Channel 12) and will also be seen on Y Arts, WHYY's cable service (Channel  
257), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays  
at 9 p.m., and Sundays at 7 p.m.

## Performers

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Adrian Kramer, from Guelph, Ontario, is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Roberto Díaz (Viola '84), president, faculty

Mikael Eliassen, artistic director of vocal studies and the Curtis Opera Theatre

If students study with more than one faculty member, their teachers are listed alphabetically.

The Student Recital Series is managed by Hugh Sung, director of instrumental accompaniment and student recitals, and Matthew Barker, concert office administrator.

This is the final performance  
of the 2008–09 Student Recital Series.  
The 2009–10 series begins on Monday, October 12 at 8 p.m.

This recital will be available online for free streaming  
and download on Saturday, May 16.

Visit [www.instantencore.com/curtis](http://www.instantencore.com/curtis) after noon and enter this  
download code in the upper-right corner of the webpage:

**May09CTour**

Click "Go" and follow the instructions on the screen to save music  
onto your computer.



### **Next Season at Curtis**

Visit [www.curtis.edu](http://www.curtis.edu) this summer for details on the 2009–10  
Curtis Symphony Orchestra, Curtis Opera Theatre, Alumni  
Recital Series, and more.

Subscriptions go on sale June 1 online and through the  
Curtis Ticket Office, 215-893-7902.

One-Hundredth Student Recital  
Curtis On Tour: European Tour Preview, Part II  
Friday, May 15, 2009, at 8 p.m.  
Field Concert Hall

## Program Notes

### Richard Danielpour

#### *Come up from the fields, father*

*Come up from the fields, father* is a setting of a Walt Whitman poem that is almost like an operatic scene; it involves the narrative of a family that discovers through a letter that their only son has been killed in the war. While in this instance Whitman was referring to the Civil War, the narrative is remarkably timely and, while Whitman is essentially using a particular idea/image, he is able to imbue it with the universal, largely through the presence of the silently suffering mother in the poem. The part of the solo obbligato viola is a metaphor in music for the presence of this mother of the deceased young man in Whitman's work.

I was attracted to the idea of this setting after seeing in the *New York Times* the faces of recently killed soldiers in the war in Iraq. May this be a reminder that many young men and women are *still* there and that many at home feel that it is high time that these fine soldiers are at long last brought back to their beloved families.

—Richard Danielpour, Spring 2009

### Ned Rorem

#### *Aftermath*

In the wake of the September 11th shock, I asked what a thousand other composers must have asked: what is the point of music now? But it soon grew clear that music was the only point. Indeed, the future will judge us, as it always judges the past, by our art more than by our armies—by construction more than by destruction. The art, no matter its theme or language, by definition reflects the time: a waltz in a moment of tragedy, or a dirge during prosperity, may come into focus only a century later.

My need though, as I pondered this instantly and forever changed world—with the Twin Towers in ruins and the Middle East in sorrow—was to reflect the immediate through the choice of texts.

As a Quaker I was raised to believe that there is no alternative to peace. Perhaps it's wrong, perhaps right, but I am not ashamed of this belief. As with war, so with love. Seven decades of observation has shown that love has as many definitions as there are definers. Having lost a great love three years ago, my mood at the close of my life is one of quizzical melancholy. As to whether that mood seems reflected in these songs is not for me to say here in words. Music speaks for itself.

—Ned Rorem, Winter 2001–02

## Texts

Please wait for the conclusion of each selection before turning the page. Thank you.

Music by Samuel Barber

### "The Daisies," Op. 2, No. 1

Text by James Stephens

In the scented bud of the morning oh,  
when the windy grass went rippling far!  
I saw my dear one walking slow  
In the field where the daisies are.

We did not laugh, and we did not speak,  
As we wandered happ'ly, to and fro,  
I kissed my dear on either cheek,  
In the bud of the morning oh!

A lark sang up, from the breezy land;  
A lark sang down, from a cloud afar;  
As she and I went, hand in hand,  
In the field where the daisies are.

### "With rue my heart is laden," Op. 2, No. 2

Text by A. E. Housman

With rue my heart is laden  
For golden friends I had,  
For many a roselipt maiden  
And many a lightfoot lad.

By brooks too broad for leaping  
The lightfoot boys are laid;  
the roselipt girls are sleeping  
In fields where roses fade.

### "Sure on this shining night," Op. 13, No. 3

Text by James Agee

Sure on this shining night  
Of starmade shadows round,  
Kindness must watch for me  
This side the ground.  
The late year lies down the north.  
All is healed, all is health.

High summer hold the earth. Hearts all whole.

Sure on this shining night  
I weep for wonder wand'ring far alone  
Or shadows on the stars.

### "Nocturne," Op. 13, No. 4

Text by Fredenc Prokosch

Close my darling both your eyes,  
Let your arms lie still at last.  
Calm the lake of falsehood lies  
And the wind of lust has passed,

Waves across these hopeless sands  
Fill my heart and end my day,  
Underneath your moving hands  
All my aching flows away.

Even the human pyramids  
Blaze with such a longing now:  
Close, my love, your trembling lids,  
Let the midnight heal your brow.

Northward flames Orion's horn,  
Westward th' Egyptian light.  
None to watch us, none to warn

Please wait for the conclusion of this selection before turning the page.

**"Monks and Raisins," Op. 18, No. 2**

Text by José García Villa

I have observed pink monks eating blue raisins.  
And I have observed blue monks eating pink raisins.  
Studiously have I observed.

Now this is the way a pink monk eats a blue raisin;  
Pink is he and it is blue and the pink swallows the blue.  
I swear this is true.

And the way a blue monk eats a pink raisin is this:  
Blue is he and it is pink and the blue swallows the pink.  
I swear this is true.

Indeed I have observed and myself partaken  
Of blue and pink raisins.  
But my joy was different:  
My joy was to see the blue and the pink counterpointing.

**"The Monk and His Cat," from *Hermit Songs*, Op. 29**

Text adapted by W. H. Auden from original (anonymous)

Pangur, white Pangur, how happy we are  
Alone together, scholar and cat.  
Each has his own work to do daily;  
For you it is hunting, for me study.

Your shining eye watches the wall;  
My feeble eye is fixed on a book.  
You rejoice when your claws entrap a mouse;  
I rejoice when my mind fathoms a problem.

Pleased with his own art, neither hinders the other;  
Thus we live ever without tedium and envy.  
Pangur, white Pangur, how happy we are  
Alone together, scholar and cat.

Pangur, white Pangur, how happy we are.

**"The Crucifixion," from *Hermit Songs*, Op. 29**

Text adapted by Howard Mumford Jones from original (anonymous)

At the cry of the first bird  
They began to crucify Thee, oh swan!  
Never shall lament cease because of that.  
It was like the parting of day from night.  
Ah, sore was the suffering borne by the body of Mary's son,  
But sorer still to Him was the grief which for His sake  
Came upon His Mother.

**"I hear an army," Op. 10, No. 3**

Text by James Joyce

I hear an army charging upon the land,  
And the thunder of horses plunging foam about their knees:  
Arrogant, in black armor, behind them stand,  
Disdaining the reins, with flutt'ring whips, the charioteers.

They cry unto the night their battlename:  
I moan in sleep when I hear afar their whiling laughter.  
They cleave the gloom of dreams, a blinding flame,  
Clanging, clanging upon the heart as upon an anvil.

They come shaking in triumph their long, green hair:  
They come out of the sea and run shouting by the shore.  
My heart, have you no wisdom thus to despair?  
My love, my love, my love, why have you left me alone?

***Come up from the fields, father***

Music by Richard Danielpour ~ Text by Walt Whitman

Come up from the fields father, here's a letter from our Pete,  
And come to the front door mother, here's a letter from thy dear son.

Lo, 'tis autumn, lo, where the trees, deeper green, yellower and redder,  
Cool and sweeten Ohio's villages with leaves fluttering in the moderate wind,  
Where apples ripe in the orchards hang and grapes on the trellis'd vines,  
(Smell you the smell of the grapes on the vines? Smell you the buckwheat where the bees were lately buzzing?)  
Above all, lo, the sky so calm, so transparent after the rain, and with wondrous clouds,  
Below too, all calm, all vital and beautiful, and the farm prospers well.

Down in the fields all prospers well, but now from the fields come, father, come at the daughter's call,  
And come to the entry, mother, to the front door come right away.

Fast as she can she hurries, something ominous, her steps trembling,  
She does not tarry to smooth her hair nor adjust her cap.

Open the envelope quickly,  
Oh *this* is not our son's writing, yet his name is sign'd,  
Oh a strange hand writes for our dear son, Oh stricken mother's soul!  
All swims before her eyes, flashes with black, she catches the main words only,  
Sentences broken, *gunshot wound in the breast, cavalry skirmish, taken to hospital, at present low, but will soon be better.*

Ah now the single figure to me, amid all teeming and wealthy Ohio with all its cities and farms,  
Sickly white in the face and dull in the head, very faint,  
By the jamb of a door leans.

*Grieve not so, dear mother* (the just-grown daughter speaks through her sobs,  
The little sisters huddle around speechless and dismay'd),  
*See, dearest mother, the letter says Pete will soon be better.*

Alas poor boy, he will never be better (nor may-be needs to be better, that brave and simple soul),  
While they stand at home at the door he is dead already,  
The only son is dead.

But the mother needs to be better,  
She with thin form presently drest in black,  
By day her meals untouch'd, then at night fitfully sleeping, often waking,  
In the midnight waking, weeping, longing with one deep longing,  
O that she might withdraw unnoticed, silent from life escape and withdraw,  
To follow, to seek, to be with her dear dead son.

## Aftermath

Music by Ned Rorem

### “The Drum”

Text by John Scott of Amwell

I hate that drum's discordant sound,  
Parading round, and round, and round:  
To thoughtless youth its pleasure yields,  
And lures from cities and from fields,  
To sell their liberty for charms  
Of tawdry lace and glittering arms;  
And when Ambition's voice commands,  
To march, and flight, and fall in foreign lands.

I hate that drum's discordant sound,  
Parading round, and round and round:  
To me it talks of ravaged plains,  
And burning towns, and ruined swains,  
And mangled limbs, and dying groans,  
And widows' tears, and orphans' moans;  
And all that Misery's hand bestows,  
To fill the catalogue of human woes.

### “Tygers of Wrath”

Text by William Blake, John Marston, A. E. Housman, and Matthew Arnold

The tygers of wrath are wiser than the horses of  
instruction.

There is no spark of reason in the world  
And all is raked in ashy heaps of beastliness.

We for a certainty are not the first  
Have sat in taverns while the tempest hurled  
Their hopeful plans to emptiness, and cursed  
Whatever brute and blackguard made the world.

That is not what man hates,  
Yet he can curse but this.  
Harsh Gods and hostile Fates  
Are dreams: this only is.

### “The Fury of the Aerial Bombardment”

Text by Richard Eberhart

You would think the fury of aerial bombardment  
Would rouse God to relent; the infinite spaces  
Are still silent. He looks on the shock-pried faces.  
History, even, does not know what is meant.

You would feel that after so many centuries  
God would give man to repent; yet he can kill  
As Cain could, but with multitudinous will,  
No farther advanced than in his ancient furies.

Was man made stupid to see his own stupidity?  
Is God by definition indifferent, beyond us all?  
Is the eternal truth man's fighting soul  
Wherein the Beast ravens in its own avidity?

Of Van Wattering I speak, and Averill,  
Names on a list, whose faces I do not recall  
But they are gone to an early death, who late in school  
Distinguished the belt feed lever from the belt holding pawl.

### “The Park”

Text by John Hollander

Here on these benches in the wan sun  
Ancient couples sit and wait for death.  
They absorb what they can of the wide  
Field of uncaring life around them.  
I shall never have grown into old  
Winter with you now: has time robbed me  
Of waiting with you here, or spared me?

### Sonnet LXIV

Text by William Shakespeare

When I have seen by Time's fell hand defaced  
The rich proud cost of outworn buried age;  
When sometime lofty towers I see down-razed,  
And brass eternal slave to mortal rage;  
When I have seen the hungry ocean gain  
Advantage on the kingdom of the shore,  
And the firm soil win of the wat'ry main,  
Increasing store with loss, and loss with store;  
When I have seen such interchange of state,  
Or state itself confounded to decay;  
Ruin hath taught me thus to ruminat—  
That Time will come and take my love away.  
This thought is as a death, which cannot choose  
But weep to have that which it fears to lose.

### "On His Seventy-Fifth Birthday"

Text by Walter Savage Landor

I strove with none, for none was worth my strife,  
Nature I loved, and next to Nature, Art;  
I warmed both hands before the fire of life.  
It sinks, and I am ready to depart.

### "Grief"

Text by Elizabeth Barrett Browning

I tell you, hopeless grief is passionless;  
That only men incredulous of despair,  
Half-taught in anguish, through the midnight air  
Beat upward to God's throne in loud access  
Of shrieking and reproach. Full desertness,  
In souls as countries, lieth silent-bare  
Under the blanching, vertical eye-glare  
Of the absolute Heavens. Deep-hearted man, express  
Grief for thy Dead in silence like to death—  
Most like a monumental statue set  
In everlasting watch and moveless woe  
Till itself crumble to the dust beneath.  
Touch it; the marble eyelids are not wet:  
If it could weep, it could arise and go.

### "Remorse for Any Death"

Text adapted by W. S. Merwin from original by Jorge Luis Borges

Free of memory and hope,  
unlimited, abstract, almost future,  
the dead body is not somebody: it is death.  
Like the God of the mystics,  
whom they insist has no attributes,  
the dead person is no one everywhere,  
in nothing but the loss and absence of the world.  
We rob it of everything,  
we do not leave it one color, one syllable:  
Here is the yard which its eyes no longer take up,  
there is the sidewalk where it waylaid its hope.  
It might even be thinking  
what we are thinking  
We have divided among us, like thieves,  
the treasure of nights and days.

### "Losses"

Text by Randall Jarrell

It was not dying: everybody died.  
It was not dying: we had died before  
In the routine crashes—and our fields  
Called up the papers, wrote home to our folks,  
And the rates rose, all because of us.  
We died on the wrong page of the almanac,  
Scattered on mountains fifty miles away;  
Diving on haystacks, fighting with a friend,  
We blazed up on the lines we never saw.  
We died like aunts or pets or foreigners.  
(When we left high school nothing else had died  
For us to figure we had died like.)

In our new planes, with our new crews, we bombed  
The ranges by the desert or the shore,  
Fired at towed targets, waited for our scores—  
And turned into replacements and woke up  
One morning, over England, operational.

It wasn't different: but if we died  
It was not an accident but a mistake  
(But an easy one for anyone to make).  
We read our mail and counted up our missions—  
In bombers named for girls, we burned  
The cities we had learned about in school—  
Till our lives wore out; our bodies lay among  
The people we had killed and never seen.  
When we lasted long enough they gave us medals;  
When we died they said, "Our casualties were low."

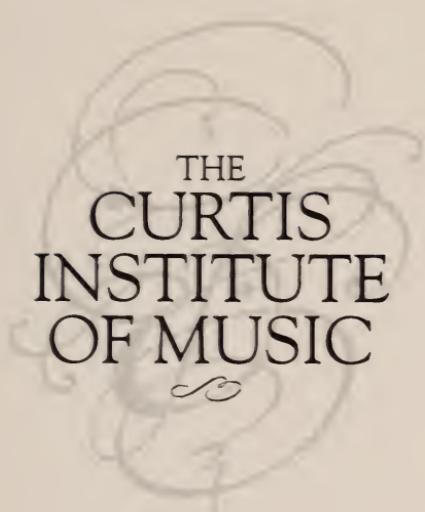
They said, "Here are the maps"; we burned the cities.

It was not dying—no, not ever dying;  
But the night I died I dreamed that I was dead,  
And the cities said to me: "Why are you dying?  
We are satisfied, if you are; but why did I die?"

### "Then"

Text by Munel Rukeyser

When I am dead, even then,  
I will still love you, I will wait in these poems,  
When I am dead, even then  
I am still listening to you.  
I will still be making poems for you  
out of silence;  
silence will be falling into that silence,  
it is building music.



THE  
CURTIS  
INSTITUTE  
OF MUSIC

*Seventy-Sixth Commencement  
and  
Conferring of Degrees*

Field Concert Hall

Saturday, May Sixteenth,  
in the Year Two Thousand and Nine  
at Eleven O'clock in the Morning

### The Star-Spangled Banner

O, say, can you see,  
By the dawn's early light,  
What so proudly we hailed  
At the twilight's last gleaming,  
Whose broad stripes and bright stars,  
Through the perilous fight,  
O'er the ramparts we watched  
Were so gallantly streaming?  
And the rockets' red glare,  
The bombs bursting in air,  
Gave proof through the night  
That our flag was still there.  
O, say, does that star-spangled banner yet wave  
O'er the land of the free  
And the home of the brave?

### Graduation Marshals

Joshua Gersen  
Daniel Shapiro  
Milena Pajaro-van de Stadt  
Dayna Kristie Anderson

## Order of Ceremony

### Prelude

Prelude in E-flat major, BWV 552 ("St. Anne")      Johann Sebastian Bach  
Diane Meredith Belcher ('82), organ      (1685–1750)

### Processional

Con moto maestoso      Felix Mendelssohn  
from Sonata in A major, Op. 65, No. 3      (1809–47)  
Diane Meredith Belcher ('82), organ

### National Anthem

"The Star-Spangled Banner"

### Addresses

Introduced by Roberto Díaz (Viola '84), President

The Honorable Michael A. Nutter, Mayor of the City of Philadelphia

Graduating students Malwina Sosnowski (Violin) and Allen Boxer (Voice)

Robert D. Levin, Dwight P. Robinson Jr. Professor of Music, Harvard University

### Conferring of Honorary Degrees

by H. F. "Gerry" Lenfest, Chairman

Doctor of Music (honoris causa)

Robert D. Levin

Bernard Garfield

Robert Fitzpatrick (Clarinet '68)

### Presentation of Awards and Prizes

by Roberto Díaz (Viola '84), President

Joan Hutton Landis Award for Excellence in Academics

Named for emerita faculty member Joan Hutton Landis, who, as chair of the Liberal Arts Department for twenty-four years, was an inspiring teacher, mentor, and avid supporter of young musicians' careers

Nathan J. Laube (Organ)

## Edward Aldwell Award for Excellence in Musical Studies

Established in honor of Edward Aldwell (1938–2006), a brilliant performing artist, master teacher, and gifted author of music textbooks, who served on the Curtis Musical Studies Department faculty for thirty-five years

Nathan J. Laube (Organ)

## Charles Miller Prize: The Fritz Kreisler Award

Created by long-time Curtis patron Charles Miller to honor outstanding musicians through named prizes—the Fritz Kreisler Award for violin, the Sergei Rachmaninoff Award for piano, and the Alfredo Casella Award for composition—awarded on a rotating basis to students who have excelled in these areas

Josef Špaček (Violin)

## Festorazzi Prizes

Established by the estate of Marguerite Festorazzi to award promising voice and piano students

Amanda Majeski (Opera), in absentia

Shih-Wei Huang (Piano)

## Milka Violin Artist Prize

Supported by Georges Markow-Totevy and the Markow-Totevy Foundation in memory of Milka Markow-Totevy to recognize a graduating violinist committed to participating in international violin competitions during the year after graduation

Malwina Sosnowski (Violin)

## Alumni Awards

The highest award that Curtis confers on its alumni, established to recognize outstanding and long-term contribution of service to and involvement in Curtis, as well as outstanding achievement in or contribution to the music profession

Robert Fitzpatrick (Clarinet '68)

Laila Storch (Oboe '45)

## Christian R. and Mary F. Lindback Foundation Award for Distinguished Teaching

Given in recognition of outstanding service in stimulating and guiding the intellectual development of students at The Curtis Institute of Music

Harold Hall Robinson

## Interlude

Innig from *Studien für den Pedal-Flügel*, Op. 56  
Diane Meredith Belcher ('82), organ

Robert Schumann  
(1810–56)

## Awarding of Certificates and Diplomas and Conferring of Degrees in Course

by Roberto Díaz (Viola '84), President  
Robert Fitzpatrick (Clarinet '68), Dean  
assisted by Paul Bryan (Trombone '93), Registrar

### Certificate

CELLO

Brook Christian Karne Speltz

### Diploma

COMPOSITION

Ke-Chia Chen

Matthew Nelsen Cmiel

Wang Jie

Christopher David Weiss

CONDUCTING

Kuok-man Lio

VIOLIN

Chan Ho Park

Xiao Wang

VIOLA

Min Kyung Sung, in absentia

FLUTE

Maron Khoury

OBOE

Michelle Denise Duskey

CLARINET

Yao Guang Zhai

BASSOON

Natalya Rose Vrbsky

Bachelor of Music

ORGAN

Nathan J. Laube

PIANO

Shih-Wei Huang

VOICE

Allen Jonathan Boxer

Elliot Ashton James Madore

Allison L. Sanders

Joshua S. Stewart

Ashley Thouret

VIOLIN

Hannah Choi

Brittany Sklar

Malwina Sosnowski

Josef Špaček

VIOLA

Philip Kramp

Alexander Petersen

CELLO

Yu-Wen Wang, in absentia

DOUBLE BASS

Joseph Campagna

Paul Kowert

BASSOON

Matthew McDonald

TRUMPET

Matthew Neal Kitzen-Abelson

Christopher J. Stingle

Stanford Leon Thompson

Professional Studies Certificate in Opera

Jason Lee Coffey, in absentia

Master of Music in Opera

Dominic Armstrong

Nathan Bachhuber (Voice '07)

Layla Claire

Tammy Susan Coil

Karen D. Jesse

Adrian Ira Thibodeau Kramer

Amanda Majeski, in absentia

Rinnat Moriah (Voice '08)

Marquita Jacquelin Raley

**Welcome to the New Alumni**

Plato Karayanis (Voice '56), Chairman, Alumni Council

**Closing Remarks**

Roberto Díaz (Viola '84), President

**Recessional and Postlude**

Toccata

from Symphony No. 5 in F minor, Op. 42, No. 1

Diane Meredith Belcher ('82), organ

Charles Marie Widor  
(1844–1937)





THE AMERICAN  
ACADEMY IN BERLIN

## THE CURTIS INSTITUTE OF MUSIC CONCERT

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*Tuesday, May 26, 2009, 7:00 pm*

*This residency is made possible with the generous support by  
Nina Freifrau von Maltzahn*

## PROGRAM

### Fantasia

Irving Fine (1914–1962)

*Adagio ma non troppo*

*Scherzo: Allegro molto ritmico*

*Lento assai tranquillo*

Nikki Chooi - Violinist

Roberto Díaz - Violist

Natalie Helm - Cellist

Samuel Barber (1910–1981, '34)

*The Daisies, Op. 2, No. 1*

*With rue my heart is laden, Op. 2, No. 2*

*Sure on this shining night, Op. 13, No. 3*

*Nocturne, Op. 13, No. 4*

*Monks and Raisins, Op. 18, No. 2*

*Hermit Songs, Op. 29, selections*

*The Monk and His Cat*

*The Crucifixion*

*I hear an army, Op. 10, No. 3*

Adrian Kramer, Baritone

Mikael Eliassen, Pianist

Come up from the fields, father

Richard Danielpour (b. 1956)

*Commissioned by The Curtis Institute of Music*

*with generous support from Nancy, Alan, and Shirley Manocharian*

Adrian Kramer, Baritone

Roberto Díaz, Violist

Mikael Eliassen, Pianist

## INTERMISSION

## Aftermath

Ned Rorem (b. 1923, '44)

*The Drum*

*Tygers of Wrath*

*The Fury of the Aerial Bombardment*

*The Park*

*Sonnet LXIV*

*On His Seventy-Fifth Birthday*

*Grief*

*Remorse for Any Death*

*Losses*

*Then*

Adrian Kramer - Baritone

Nikki Chooi - Violinist

Natalie Helm - Cellist

Mikael Eliassen - Pianist

Roberto Díaz – Violist and President of the Curtis Institute of Music

A violist of international reputation, Curtis Institute of Music President Roberto Díaz follows in the footsteps of renowned artist/directors Gary Graffman, Efrem Zimbalist, Rudolf Serkin, and Josef Hofmann. As a member of the Curtis viola faculty since 2000 and as principal viola of the Philadelphia Orchestra from 1996 to 2006, Mr. Díaz has already had a significant impact on American musical life and continues to do so in his dual roles as performer and educator.

Some of Mr. Díaz's recent performances include the New World Symphony with Michael Tilson Thomas, Fort Worth Symphony with Miguel Harth-Bedoya, Orquesta Sinfónica del Principado de Asturias with Krzysztof Penderecki, Kansas City Symphony with Michael Stern, and Orquesta Sinfónica Nacional (Mexico City) with Carlos Miguel Prieto.

During the 2007-08 season, he was a member of the inaugural Curtis On Tour ensemble, playing alongside a quartet of Curtis students and cellist Margo Tatgenhorst Drakos ('99) in Maine, California, Florida, and Pennsylvania. The previous season Mr. Díaz performed Krzysztof Penderecki's Concerto for Viola and Orchestra in Carnegie Hall with the Curtis Symphony Orchestra under Christoph Eschenbach. An active chamber musician, Mr. Díaz has performed with artists such as the Emerson String Quartet, Emanuel Ax, Yefim Bronfman, Christoph Eschenbach, Yo-Yo Ma, Wolfgang Sawallisch,

and Isaac Stern. As a member of the Díaz Trio, with violinist Andrés Cárdenes and cellist Andrés Díaz, he has performed throughout the North and South America and China. The Díaz Trio is an ensemble-in-residence at the Brevard Music Festival. Mr. Díaz was principal viola of the National Symphony under Mstislav Rostropovich, a member of the Boston Symphony under Seiji Ozawa, and a member of the Minnesota Orchestra under Neville Marriner. His recording of transcriptions by William Primrose with pianist Robert Koenig (Naxos) was nominated for a 2006 Grammy.

#### Robert McDonald - Pianist

Robert McDonald has played extensively as a soloist and chamber musician throughout the United States, Europe, Asia, and South America. He has appeared with major orchestras in the United States and was the recital partner for many years to Isaac Stern, as well as other distinguished instrumentalists. He has appeared with the Takács, Vermeer, Juilliard, Brentano, Borromeo, American, and Shanghai string quartets and tours with Music from Marlboro. His discography includes recordings for Sony Classical, Bridge, Vox, Musical Heritage Society, ASV, and CRI.

Mr. McDonald's prizes include the gold medal at the Busoni International Piano Competition and top prizes at the William Kapell International Competition and Deutsche Schallplatten Critics Award. He has studied with Theodore Rehl, Seymour Lipkin, Rudolf Serkin, Mieczyslaw Horszowski, Beveridge Webster, and Gary Graffman and holds degrees from Lawrence University, the Curtis Institute of Music, the Juilliard School, and Manhattan School of Music. A member of the piano faculty at the Juilliard School since 1999, Mr. McDonald joined the faculty of the Curtis Institute of Music in 2007 and holds the Penelope P. Watkins Chair in Piano Studies.

#### Mikael Eliassen – Pianist and Artistic Director of Vocal Studies and the Curtis Opera Theatre, Opera and Voice Coach

Mikael Eliassen, a Danish-born accompanist and coach, has given numerous master classes around the world, including Moscow, Shanghai, Seoul, Jerusalem, Prague, and Dublin. He is a regular guest at the Royal Opera Academy in Copenhagen and the Netherlands Opera Studio in Amsterdam. Mr. Eliassen has given classes for the young artists' programs of the San Francisco, Los Angeles, Houston, and Metropolitan operas and often judges for the Metropolitan Opera National Council. Mr. Eliassen teaches at the Chautauqua Institution's summer voice program. His previous positions include artistic director of ECOV in Belgium, music director of the San Francisco Opera Center, and artistic director of the young artists' program of

the New Israeli Opera. He has collaborated worldwide in recital with numerous singers, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Joan Patenaude-Yarnell, Florence Quivar, Sarah Walker, Mira Zakai, Michael Schade, and Rinat Shaham. He has recorded numerous times for CBC, Hilversum Radio, Polish State Radio, Kol-Israel, and RTE radio and television and can be heard on London Records, Musical Heritage Society, Supraphon, and Albany Records. Mr. Eliassen received his early training in Copenhagen, attended McGill University in Montreal, and studied in Vienna.

#### Nikki Chooi - Violinist

Nikki Chooi, from Victoria, British Columbia, entered the Curtis Institute of Music in 2007 and studies with renowned violinists Ida Kavafian and Joseph Silverstein. Mr. Chooi holds the Charles and Judith Freyer Annual Fellowship. Mr. Chooi has performed as a soloist with the National Arts Centre Orchestra in Ottawa, Calgary Philharmonic Orchestra, and the Edmonton, Montreal, Victoria, and Winnipeg symphony orchestras. In 2007–08 he performed on the Debut Atlantic recital tour series and National Arts Centre Debut series. Mr. Chooi is a recipient of the 2008 Sylva Gelber Music Foundation Award. He was awarded the special prize at the XIII Tchaikovsky International Violin Competition in Moscow, and he was a semifinalist at the 2006 Quadrennial Montreal International Competition. He has attended the Sarasota Music Festival, Orford Arts Center Music Academy, and the National Arts Centre Young Artists Programme.

#### Natalie Helm - Cellist

Louisville, Ky. native Natalie Helm has played cello since age eleven. She entered the Curtis Institute of Music in 2006 and studies with Peter Wiley, cello of the Guarneri String Quartet. Ms. Helm holds the Christina and Jeffrey Lurie Annual Fellowship. Ms. Helm has performed with the Richardson Symphony Orchestra under Anshel Brusilow as the winner of the Lennox International Young Artists Competition. She has been a soloist with the Louisville Orchestra, World Youth Symphony Orchestra, and Louisville Youth Orchestra. She also participated in the 2007 New York String Seminar Orchestra, which performed in Carnegie Hall under the direction of Jaime Laredo. Ms. Helm has attended the Taos School of Music, Aspen Summer Music Festival, Kneisel Hall, Sarasota Music Festival, Bowdoin International Music Festival, Innsbrook Institute, and Interlochen Arts Camp.

## Adrian Kramer - Baritone

Adrian Kramer, from Guelph, Ontario, is a baritone studying in the Curtis Institute of Music opera program with Marlena Kleinman Malas. Credits include: *Wozzeck* (Handwerksbursch 2), *Impressions of Pelléas* (title role), *Iolanta* (Robert), *Le nozze di Figaro* (Count), *Postcard from Morocco* (Man with a Shoe Sample Kit), and *L'Ormindo* (Amida) for the Curtis Opera Theatre; soloist, *Nielsen Symphony No. 3* ("Sinfonia espansiva") with the Curtis Symphony Orchestra conducted by Alan Gilbert; roles for the Juilliard Opera Center, Chautauqua Institution, and Steans Institute for Young Artists at the Ravinia Festival; and recitals in Lincoln Center's Alice Tully Hall. Mr. Kramer completed his undergraduate studies at the Juilliard School, where he was a student of David Clatworthy. He is a grant recipient of the Jacqueline Desmarais Foundation for Young Canadian Opera Singers. He has attended the Chautauqua Institution and Steans Institute for Young Artists at the Ravinia Festival. Mr. Kramer holds a Joseph Cairns Jr. and Ernestine Bacon Cairns Memorial Fellowship.

### *Aftermath*

Music by Ned Rorem

#### *The Drum*

Text by John Scott of Amwell

I hate that drum's discordant sound,  
Parading round, and round, and round:  
To thoughtless youth its pleasure yields,  
And lures from cities and from fields,  
To sell their liberty for charms  
Of tawdry lace and glittering arms;  
And when Ambition's voice commands,  
To march, and flight, and fall in foreign lands.

I hate that drum's discordant sound,  
Parading round, and round and round:  
To me it talks of ravaged plains,  
And burning towns, and ruined swains,  
And mangled limbs, and dying groans,  
And widows' tears, and orphans' moans;  
And all that Misery's hand bestows,  
To fill the catalogue of human woes.

#### *Tygers of Wrath*

Text by William Blake, John Marston,  
A. E. Housman, and Matthew Arnold

The tygers of wrath are wiser than the horses of instruction.

There is no spark of reason in the world  
And all is raked in ashy heaps of beastliness.  
We for a certainty are not the first  
Have sat in taverns while the tempest hurled  
Their hopeful plans to emptiness, and cursed  
Whatever brute and blackguard made the world.

That is not what man hates,  
Yet he can curse but this.  
Harsh Gods and hostile Fates  
Are dreams: this only is.

*The Fury of the Aerial Bombardment*

Text by Richard Eberhart

You would think the fury of aerial bombardment  
Would rouse God to relent; the infinite spaces  
Are still silent. He looks on the shock-pried  
faces.

History, even, does not know what is meant.  
You would feel that after so many centuries  
God would give man to repent; yet he can kill  
As Cain could, but with multitudinous will,  
No farther advanced than in his ancient furies.

Was man made stupid to see his own stupidity?  
Is God by definition indifferent, beyond us all?  
Is the eternal truth man's fighting soul  
Wherein the Beast ravens in its own avidity?

Of Van Wattering I speak, and Averill,  
Names on a list, whose faces I do not recall  
But they are gone to an early death, who late in  
school  
Distinguished the belt feed lever from the belt  
holding pawl.

*The Park*

Text by John Hollander

Here on these benches in the wan sun  
Ancient couples sit and wait for death.  
They absorb what they can of the wide  
Field of uncaring life around them.  
I shall never have grown into old  
Winter with you now: has time robbed me  
Of waiting with you here, or spared me?

*Sonnet LXIV*

Text by William Shakespeare

When I have seen by Time's fell hand defaced  
The rich proud cost of outworn buried age;  
When sometime lofty towers I see down-razed,  
And brass eternal slave to mortal rage;  
When I have seen the hungry ocean gain  
Advantage on the kingdom of the shore,  
And the firm soil win of the wat'ry main,  
Increasing store with loss, and loss with store;  
When I have seen such interchange of state,  
Or state itself confounded to decay;  
Ruin hath taught me thus to ruminat—  
That Time will come and take my love away.  
This thought is as a death, which cannot choose  
But weep to have that which it fears to lose.

*On His Seventy-Fifth Birthday*

Text by Walter Savage Landor

I strove with none, for none was worth my strife,  
Nature I loved, and next to Nature, Art;  
I warmed both hands before the fire of life.  
It sinks, and I am ready to depart.

*Grief*

Text by Elizabeth Barrett Browning

I tell you, hopeless grief is passionless;  
That only men incredulous of despair,  
Half-taught in anguish, through the midnight air  
Beat upward to God's throne in loud access  
Of shrieking and reproach. Full desertness,  
In souls as countries, lieth silent-bare  
Under the blanching, vertical eye-glare  
Of the absolute Heavens. Deep-hearted man,  
express Grief for thy Dead in silence like to  
death— Most like a monumental statue set  
In everlasting watch and moveless woe  
Till itself crumble to the dust beneath.  
Touch it; the marble eyelids are not wet:  
If it could weep, it could arise and go.

### *Remorse for Any Death*

Text adapted by W. S. Merwin from original by  
Jorge Luis Borges

Free of memory and hope,  
unlimited, abstract, almost future,  
the dead body is not somebody: it is death.  
Like the God of the mystics,  
whom they insist has no attributes,  
the dead person is no one everywhere,  
in nothing but the loss and absence of the world.  
We rob it of everything,  
we do not leave it one color, one syllable:  
Here is the yard which its eyes no longer take  
up,  
there is the sidewalk where it waylaid its hope.  
It might even be thinking  
what we are thinking  
We have divided among us, like thieves,  
the treasure of nights and days.

### *Losses*

Text by Randall Jarrell

It was not dying: everybody died.  
It was not dying: we had died before  
In the routine crashes—and our fields  
Called up the papers, wrote home to our folks,  
And the rates rose, all because of us.

We died on the wrong page of the almanac,  
Scattered on mountains fifty miles away;  
Diving on haystacks, fighting with a friend,  
We blazed up on the lines we never saw.  
We died like aunts or pets or foreigners.  
(When we left high school nothing else had died  
For us to figure we had died like.)

In our new planes, with our new crews, we  
bombed  
The ranges by the desert or the shore,  
Fired at towed targets, waited for our scores—  
And turned into replacements and woke up  
One morning, over England, operational.

It wasn't different: but if we died  
It was not an accident but a mistake  
(But an easy one for anyone to make).  
We read our mail and counted up our  
missions—  
In bombers named for girls, we burned  
The cities we had learned about in school—  
Till our lives wore out; our bodies lay among  
The people we had killed and never seen.  
When we lasted long enough they gave us  
medals;  
When we died they said, "Our casualties were  
low."

They said, "Here are the maps"; we burned the  
cities.

It was not dying—no, not ever dying;  
But the night I died I dreamed that I was dead,  
And the cities said to me: "Why are you dying?  
We are satisfied, if you are; but why did I die?"

### *Then*

Text by Muriel Rukeyser

When I am dead, even then,  
I will still love you, I will wait in these poems,  
When I am dead, even then  
I am still listening to you.  
I will still be making poems for you  
out of silence;  
silence will be falling into that silence,  
it is building music.

29. Mai 2009

19 h

Krönungskutschen-Saal

## Curtis on Tour

in Verbindung mit der  
American Academy in Berlin

### Leonard Bernstein 1918-1990

I Hate Music! aus: I Hate Music! A Cycle of Five Kid Songs – Text Leonard Bernstein

So Pretty – Text Betty Comden und Adolph Green

A Simple Song aus: Mass – Text Stephen Schwartz und Leonard Bernstein

Civet à toute vitesse (Rabbit at Top Speed) aus: La bonne cuisine –

Text Leonard Bernstein nach Emile Dutoit

Maria aus: West Side Story – Text Stephen Sondheim

Adrian Kramer Bariton

Mikael Eliassen Klavier

### Stephen Hartke geb. 1952

King of the Sun (1988)

Tableaux for Violin, Viola, Cello and Piano

1. Personages in the night guided by the phosphorescent tracks of snails
  2. Dutch interior
  3. Dancer listening to the organ in a Gothic cathedral
- Interlude
4. The flames of the sun make the desert flower hysterical
  5. Personages and birds rejoicing at the arrival of night

Nikki Chooi Violine

Roberto Diaz Viola

Natalie Helm Violoncello

Robert McDonald Klavier

– Pause –

## **Richard Danielpour** geb 1956

Come Up From The Fields, Father – Text Walt Whitman

Auftragskomposition des Curtis Institute of Music

mit großzügiger Unterstützung von Nancy, Alan und Shirley Manocharian

Adrian Kramer Bariton

Mikael Eliassen Klavier

Roberto Díaz Viola

## **Charles Ives** 1874-1954

Walking – Text Charles Ives

Ann Street – Text Maurice Morris

Berceuse – Text Charles Ives

Tolerance – Text Rudyard Kipling

The Cage – Text Charles Ives

Memories – Text Charles Ives

Very Pleasant

Rather Sad

The Greatest Man – Text Anne Timoney Collins

## **Samuel Barber** 1910-1981

The Daisies op.2 Nr.1 – Text James Stephens

With rue my heart is laden op.2 Nr.2 – Text A.E. Housman

Sure on this shining night op.13 Nr.3 – Text James Agee

Nocturne op.13 Nr.4 – Text Frederic Prokosch

Monks and Raisins op.18 Nr.2 – Text José Garcia Villa

Hermit Songs op.29 Auswahl

The Monk and His Cat – Text W.H. Auden nach anonymer Quelle

The Crucifixion – Text Howard Mumford Jones nach anonymer Quelle

I hear an army op.10 Nr.3 – Text James Joyce

Adrian Kramer Bariton

Mikael Eliassen Klavier

## The Curtis Institute of Music

### I Hate Music! From I Hate Music!: A Cycle of Five Kid Songs Leonard Bernstein (1918–90, '41)

*So Pretty* text Betty Comden und Adolph Green

*A Simple Song* aus: *Mass*, text Stephen Schwartz und Leonard Bernstein

*Civet à toute vitesse (Rabbit at Top Speed)* aus: *La bonne cuisine*

*Maria* aus: *West Side Story*

Adrian Kramer *Bariton*

Mikael Eliassen *Klavier*

### The King of the Sun

Stephen Hartke (b. 1952)

*Personages in the night guided by the phosphorescent tracks of snails*

*Dutch interior*

*Dancer listening to the organ in a Gothic cathedral*

*Interlude*

*The flames of the sun make the desert flower hysterical*

*Personages and birds rejoicing at the arrival of night*

Nikki Chooi *Violine*

Roberto Díaz *Viola*

Natalie Helm *Violoncello*

Robert McDonald *Klavier*

### Come up from the fields, father

Richard Danielpour (b. 1956)

*Auftragskomposition des Curtis Institute of Music*

*Mit großzügiger Unterstützung von Nancy, Alan, und Shirley Manocharian*

Adrian Kramer *Bariton*

Roberto Díaz *Viola*

Mikael Eliassen *Klavier*

PAUSE

Charles Edward Ives (1874-1954)

*Walking* text Charles Ives

*Ann Street* text Maurice Morris

*Berceuse* text Charles Ives

*Tolerance* text Rudyard Kipling

*The Cage* text Charles Ives

*Memories* text Charles Ives

*Very Pleasant*

*Rather Sad*

*The Greatest Man* text Anne Timoney Collins

Adrian Kramer *Bariton*

Trio for Violine, Cello, und Klavier

Charles Edward Ives (1874-1954)

*Moderato*

*Presto ("TSLAſ," or, Medley on the Fence or on the Campus!)*

*Moderato con moto*

Nikki Chooi *Violine*

Natalie Helm *Violoncello*

Robert McDonald *Klavier*

## **Roberto Díaz**

A violist of international reputation, Curtis Institute of Music President Roberto Díaz follows in the footsteps of renowned artist/directors Gary Graffman, Efrem Zimbalist, Rudolf Serkin, and Josef Hofmann. As a member of the Curtis viola faculty since 2000 and as principal viola of the Philadelphia Orchestra from 1996 to 2006, Mr. Díaz has already had a significant impact on American musical life and continues to do so in his dual roles as performer and educator.

Some of Mr. Díaz's recent performances include the New World Symphony with Michael Tilson Thomas, Fort Worth Symphony with Miguel Harth-Bedoya, Orquesta Sinfónica del Principado de Asturias with Krzysztof Penderecki, Kansas City Symphony with Michael Stern, and Orquesta Sinfónica Nacional (Mexico City) with Carlos Miguel Prieto.

During the 2007-08 season, he was a member of the inaugural Curtis On Tour ensemble, playing alongside a quartet of Curtis students and cellist Margo Tatgenhorst Drakos ('99) in Maine, California, Florida, and Pennsylvania. The previous season Mr. Díaz performed Krzysztof Penderecki's Concerto for Viola and Orchestra in Carnegie Hall with the Curtis Symphony Orchestra under Christoph Eschenbach.

An active chamber musician, Mr. Díaz has performed with artists such as the Emerson String Quartet, Emanuel Ax, Yefim Bronfman, Christoph Eschenbach, Yo-Yo Ma, Wolfgang Sawallisch, and Isaac Stern. As a member of the Díaz Trio, with violinist Andrés Cárdenes and cellist Andrés Díaz, he has performed throughout the North and South America and China. The Díaz Trio is an ensemble-in-residence at the Brevard Music Festival.

Mr. Díaz was principal viola of the National Symphony under Mstislav Rostropovich, a member of the Boston Symphony under Seiji Ozawa, and a member of the Minnesota Orchestra under Neville Martin. His recording of transcriptions by William Primrose with pianist Robert Koenig (Naxos) was nominated for a 2006 Grammy.

## **Robert McDonald**

Robert McDonald has played extensively as a soloist and chamber musician throughout the United States, Europe, Asia, and South America. He has appeared with major orchestras in the United States and was the recital partner for many years to Isaac Stern, as well as other distinguished instrumentalists. He has appeared with the Takács, Vermeer, Juilliard, Brentano, Borromeo, American, and Shanghai string quartets and tours with Music from Marlboro. His discography includes recordings for Sony Classical, Bridge, Vox, Musical Heritage Society, ASV, and CRI.

Mr. McDonald's prizes include the gold medal at the Busoni International Piano Competition and top prizes at the William Kapell International Competition and Deutsche Schallplatten Critics Award. He has studied with Theodore Rehl, Seymour Lipkin, Rudolf Serkin, Mieczyslaw Horszowski, Beveridge Webster, and Gary Graffman and holds degrees from Lawrence University, the Curtis Institute of Music, the Juilliard School, and Manhattan School of Music.

A member of the piano faculty at the Juilliard School since 1999, Mr. McDonald joined the faculty of the Curtis Institute of Music in 2007 and holds the Penelope P. Watkins Chair in Piano Studies.

## **Mikael Eliassen**

Artistic Director of Vocal Studies and the Curtis Opera Theatre, Opera and Voice Coach.

Mikael Eliassen, a Danish-born accompanist and coach, has given numerous master classes around the world, including Moscow, Shanghai, Seoul, Jerusalem, Prague, and Dublin. He is a regular guest at the Royal Opera Academy in Copenhagen and the Netherlands Opera Studio in Amsterdam.

Mr. Eliassen has given classes for the young artists' programs of the San Francisco, Los Angeles, Houston, and Metropolitan operas and often judges for the Metropolitan Opera National Council. Mr. Eliassen teaches at the Chautauqua Institution's summer voice program. His previous positions include artistic director of ECOV in Belgium, music director of the San Francisco Opera Center, and artistic director of the young artists' program of the New Israeli Opera.

He has collaborated worldwide in recital with numerous singers, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Joan Patenaude-Yarnell, Florence Quivar, Sarah Walker, Mira Zakai, Michael Schade, and Rinat Shaham. He has recorded numerous times for CBC, Hilversum Radio, Polish State Radio, Kol-Israel, and RTE radio and television and can be heard on London Records, Musical Heritage Society, Supraphon, and Albany Records.

Mr. Eliassen received his early training in Copenhagen, attended McGill University in Montreal, and studied in Vienna.

### **Nikki Chooi**

Nikki Chooi, from Victoria, British Columbia, entered the Curtis Institute of Music in 2007 and studies with renowned violinists Ida Kavafian and Joseph Silverstein. Mr. Chooi holds the Charles and Judith Freyer Annual Fellowship.

Mr. Chooi has performed as a soloist with the National Arts Centre Orchestra in Ottawa, Calgary Philharmonic Orchestra, and the Edmonton, Montreal, Victoria, and Winnipeg symphony orchestras. In 2007–08 he performed on the Debut Atlantic recital tour series and National Arts Centre Debut series.

Mr. Chooi is a recipient of the 2008 Sylva Gelber Music Foundation Award. He was awarded the special prize at the XIII Tchaikovsky International Violin Competition in Moscow, and he was a semifinalist at the 2006 Quadrennial Montreal International Competition.

He has attended the Sarasota Music Festival, Orford Arts Center Music Academy, and the National Arts Centre Young Artists Programme.

### **Natalie Helm**

Louisville, Ky. native Natalie Helm has played cello since age eleven. She entered the Curtis Institute of Music in 2006 and studies with Peter Wiley, cello of the Guarneri String Quartet. Ms. Helm holds the Christina and Jeffrey Lurie Annual Fellowship.

Ms. Helm has performed with the Richardson Symphony Orchestra under Anshel Brusilow as the winner of the Lennox International Young Artists Competition. She has been a soloist with the Louisville Orchestra, World Youth Symphony Orchestra, and Louisville Youth Orchestra. She also participated in the 2007 New York String Seminar Orchestra, which performed in Carnegie Hall under the direction of Jaime Laredo.

Ms. Helm has attended the Taos School of Music, Aspen Summer Music Festival, Kneisel Hall, Sarasota Music Festival, Bowdoin International Music Festival, Innsbrook Institute, and Interlochen Arts Camp.

### **Adrian Kramer**

Adrian Kramer, from Guelph, Ontario, is a baritone studying in the Curtis Institute of Music opera program with Marlena Kleinman Malas. Credits include: *Wozzeck* (Handwerksbursch 2), *Impressions of Pelléas* (title role), *Iolanta* (Robert), *Le nozze di Figaro* (Count), *Postcard from Morocco* (Man with a Shoe Sample Kit), and *L'Ormindo* (Amida) for the Curtis Opera Theatre; soloist, Nielsen Symphony No. 3 ("Sinfonia espansiva") with the Curtis Symphony Orchestra conducted by Alan Gilbert; roles for the Juilliard Opera Center, Chautauqua Institution, and Steans Institute for Young Artists at the Ravinia Festival; and recitals in Lincoln Center's Alice Tully Hall.

Mr. Kramer completed his undergraduate studies at the Juilliard School, where he was a student of David Clatworthy. He is a grant recipient of the Jacqueline Desmarais Foundation for Young Canadian Opera Singers. He has attended the Chautauqua Institution and Steans Institute for Young Artists at the Ravinia Festival.

Mr. Kramer holds a Joseph Cairns Jr. and Ernestine Bacon Cairns Memorial Fellowship.

# CURTIS INSTITUTE OF MUSIC

Roberto Díaz, President

## CURTIS ON CAPE COD AND THE ISLANDS

Saturday, July 25, 2009, at 6:30 p.m.

Home of Robin and Mark Rubenstein, Nantucket, Mass.

Sunday, July 26, 2009, at 6:30 p.m.

Home of Marcy Gringlas and Joel Greenberg, Chilmark,  
Martha's Vineyard, Mass.

Monday, July 27, 2009, at 6 p.m.

Home of Alan and Deena Gu Laties, West Falmouth, Mass.



Aria

from *Goldberg-Variationen*, BWV 988

transcribed by Dmitry Sitkovetsky

Johann Sebastian Bach

(1685–1750)

Brittany Sklar, violin

Rachel Kuipers, viola

Hiro Matsuo, cello

Allegretto

from Quintet in A major, Op. 60, No. 3, G. 393

Joseph Silverstein, violin

Brittany Sklar, violin

Rachel Kuipers, viola

Roberto Díaz, viola

Hiro Matsuo, cello

Luigi Boccherini

(1743–1805)

(continued)

Quintet No. 2 in G major, Op. 111, selections

Adagio

Vivace ma non troppo presto

Johannes Brahms

(1833–97)

Joseph Silverstein, violin

Brittany Sklar, violin

Roberto Díaz, viola

Rachel Kuipers, viola

Hiro Matsuo, cello



This program will be performed without intermission.



**Joseph Silverstein** ('50), *violin*

Joseph Silverstein's teachers include his father, Bernard; Josef Gringold; Efrem Zimbalist; and Veda Reynolds. After graduating from Curtis in 1950, he held positions with the orchestras of Houston, Philadelphia, and Denver, then joined the Boston Symphony Orchestra in 1955 as its youngest player. In 1962 he was appointed concertmaster of the Boston Symphony, and he became its assistant conductor in 1971. He served as music director of the Utah Symphony for fifteen years and was named its conductor laureate in 1998.

A member of the Chamber Music Society of Lincoln Center, Mr. Silverstein performs frequently in New York and has appeared as a soloist and conductor with more than one hundred orchestras in the United States, Japan, Israel, and Europe. He has taught at Yale and Boston universities, New England Conservatory, and Tanglewood Music Center, and he has recorded for such labels as RCA, Deutsche Grammophon, Delos, CBS, Nonesuch, EMI, and Image.

Mr. Silverstein holds the Aaron Rosand Chair in Violin Studies at Curtis.

**Brittany Sklar** ('09), *violin*

Brittany Sklar is a 2009 graduate of the Curtis Institute of Music, where she studied with renowned violinist Aaron Rosand. Ms. Sklar performed as a soloist with the New Jersey Symphony Orchestra as winner of its Thirty-Second Annual Young Artists Auditions Competition. She has also soloed with the Gotham Chamber Orchestra, Juilliard Pre-College Chamber and Symphony orchestras, Sound Symphony, and the Lawyer's Orchestra. Prior to entering Curtis, she attended the Juilliard School's Pre-College Division.

**Roberto Díaz** ('84), *viola*

A violist of international reputation, Curtis Institute of Music President Roberto Díaz follows in the footsteps of renowned artist/directors Gary Graffman, Efrem Zimbalist, Rudolf Serkin, and Josef Hofmann. As a member of the Curtis viola faculty since 2000 and as principal viola of the Philadelphia Orchestra from 1996 to 2006, Mr. Díaz has already had a significant impact on American musical life and continues to do so in his dual roles as performer and educator.

In 2006 Naxos released a recording by Mr. Díaz of viola transcriptions by William Primrose, which was nominated for a Grammy Award. An active chamber musician, Mr. Díaz has performed with artists such as the Emerson String Quartet, Emanuel Ax, Yefim Bronfman, Christoph Eschenbach, Yo-Yo Ma, Wolfgang Sawallisch, and Isaac Stern.

Mr. Díaz holds the James and Betty Matarese Chair in Viola Studies at Curtis.

**Rachel Kuipers, *viola***

Rachel Kuipers, from Rochester, Minn., entered the Curtis Institute of Music in 2008 and studies with Roberto Díaz. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Kuipers holds a Gerry and Marguerite Lenfest Fellowship.

Ms. Kuipers has performed internationally since age fourteen, including performances at the Ravinia Festival and Le Domaine Forget Music Festival. She has been heard in concert venues in Italy, Austria, and China, and on National Public Radio, Canadian Public Radio, and KNXR.

Ms. Kuipers won first prize in the Schubert Club Student Scholarship, Chicago Viola Society, and Rochester Music Guild competitions. She was a featured young artist with the Rochester Chamber Music Society in 2004. Ms. Kuipers debuted at Carnegie Hall in 2004 with the Perlman Music Program and performed again with the New York String Orchestra in 2005.

**Hiro Matsuo, *cello***

Hiro Matsuo, from Chicago, entered the Curtis Institute of Music in 2006 and studies with David Soyer and Peter Wiley. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Matsuo holds an Anderson and Daria Pew Fellowship.

Mr. Matsuo received the Mary Alice Cox Award from the National Federation of Music Clubs and the Level I Award from the National Foundation for the Advancement in Arts. He won first prize in all levels of the Society of American Musicians Competition, Musichorale Competition, and University of Illinois Cello Festival Competition. In addition he placed first in the MTNA Illinois state and regional divisions and third in the national division, and he was the bronze medalist at the 2006 Stulberg International String Competition.







